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MODERN
INDIAN PAINTING

P. R. RAMACHANDRA RAO

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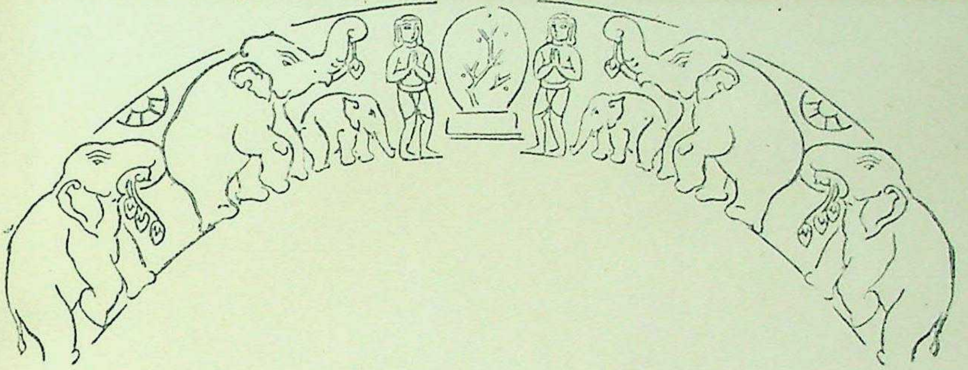

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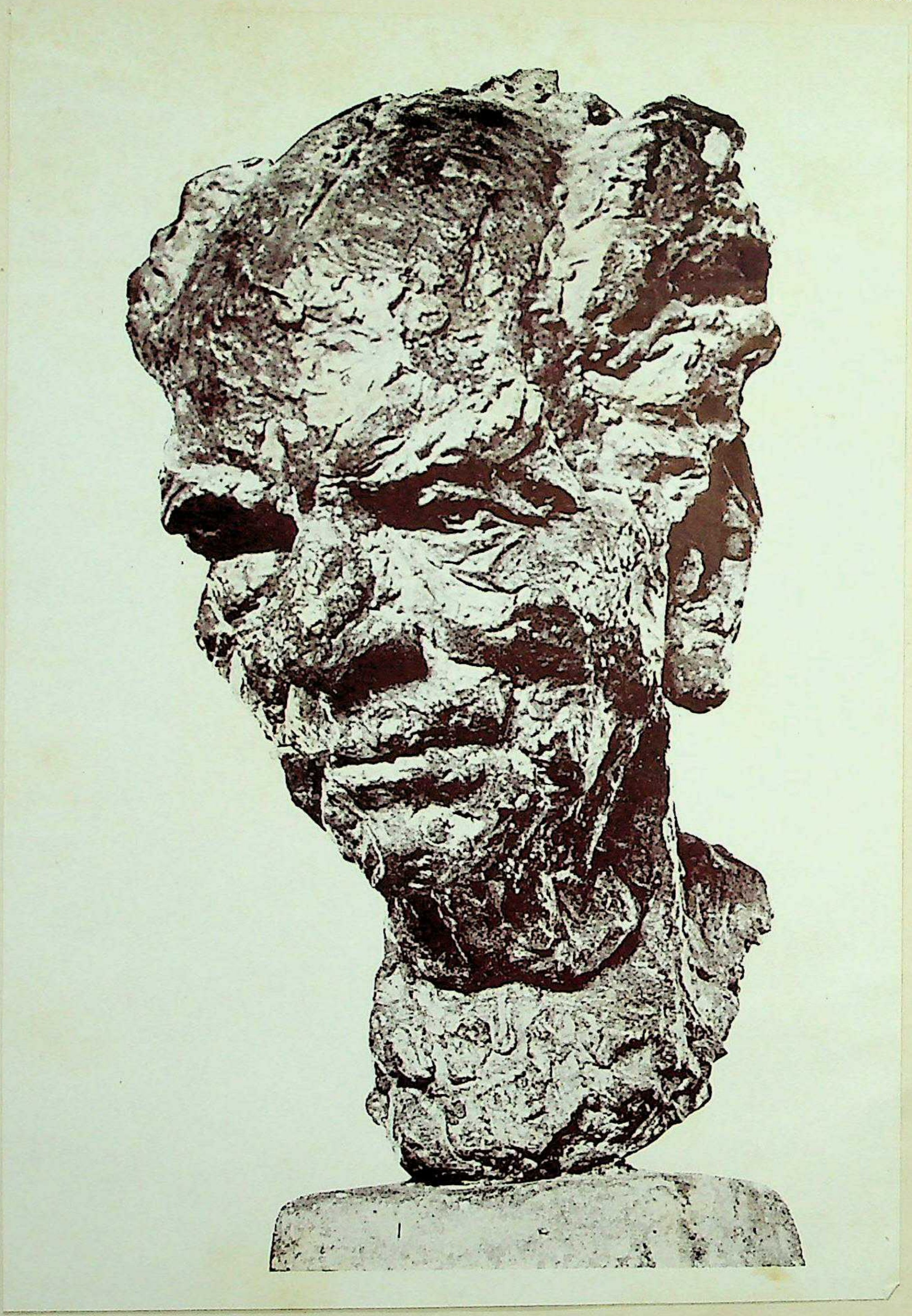

Frontispiece. ABANINDRANATH TAGORE by Ramkinkar

Frontispice. Ramkinkar : ABANINDRANATH TAGORE

MODERN
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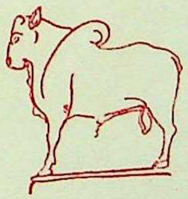
By

P. R. RAMACHANDRA RAO



French Résumé by Marcella Hardy

RACHANA
Bhimasena Gardens
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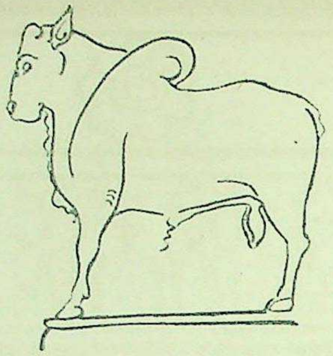

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for
PRATAPAGIRI RADHAKRISHNAMURTHI
in remembrance

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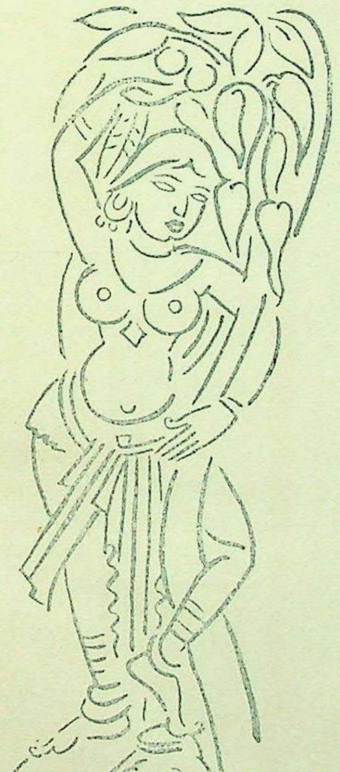

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FRENCH RESUME

PREFACE

In July 1949 I lectured at the Oxford Museum on "Modern Indian Painting" during the Summer School of the Royal India Society ; I repeated the exposition in substance in London and in Paris. The present undertaking owes to those modest beginnings.

In the preparation of this book I have received, with rare exceptions, generous assistance from nearly every artist about whom I have written. The Biographical Notes were prepared mainly from material furnished by the artists themselves, and supplemented by research. Many painters have helped with photographic prints of their more outstanding works, but most of the paintings reproduced in this book belong to public and private collections in India, and were photographed at my especial request. The courtesy of plates, monochrome as well as colour, is gratefully acknowledged in the List of Plates ; while every care has been taken in the compilation, I must humbly apologise for any inaccurate or inadequate acknowledgment. Should there be any, I shall dutifully remedy inadvertences in the next printing.

I have endeavoured to present a survey of Modern Indian Painting, its directions and hopes ; while I earnestly believe that no painter of consequence has been omitted, it was clearly impossible to have enumerated every painter of promise. No discourtesy is intended in my omissions ; I should indeed be happy at the next opportunity to widen my picture of contemporary Indian painting towards its fuller presentation. The number of plates of any one artist that I have included is not necessarily the measure of my estimate of him, and the pictures I have chosen to reproduce are illustrative of his development rather than of his accomplishment.

The Historical Background is cast in the perspective of my main undertaking and is accordingly brief. It is an essay in retrospect and not in erudition. I earnestly hope that it may help (my overseas readers especially) in an understanding of the springs of present-day Indian painting and establish its context.

The French resume to my English text is intended to secure a wider appreciation of the contemporary graphic expression in India, and I am indebted to Marcella Hardy for its preparation. I am grateful to my friend, Dr. Baldoon Dhingra, for its revision at expert level in the UNESCO, Paris, and to Monsieur Philippe Stern, Director of the Musee Guimet, Paris, for his invaluable advice.

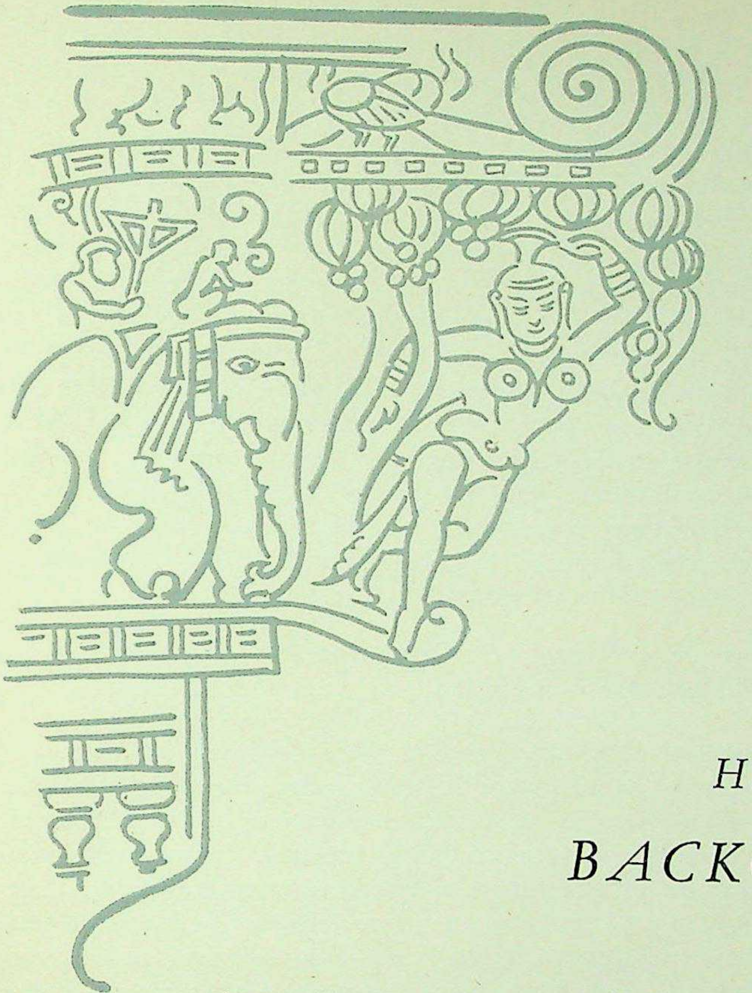
Mr. Herbert Read, Chairman of the Institute of Contemporary Arts, London, has done me the honour of reading through the typescript of my book and offering his criticism, and the Rev. A. J. Boyd, Principal of the Madras Christian College, has rendered a similar kindness. It is my great regret that Dr. Abanindranath Tagore and Monsieur Rene Grousset, Director of the Musee Cernuschi, Paris, who had evinced kind interest in my undertaking should not have lived to see its fulfilment. My grateful thanks are due to others who gave unstintingly of their time and assistance, but their recompense is beyond mere acknowledgment.

The drawings which set off the text are of the more outstanding pieces of Indian and Indonesian sculpture and were specially made for this book by the Madras painter, K. Sreenivasulu. A key to the drawings will be found after the List of Plates.

This book has been in preparation for over three years, subject to the incidental delays of assembling the widely dispersed material. I shall have earned my reward if my book aids somewhat in the understanding of contemporary painting trends in India.

Madras
March, 1953.

P. R. Ramachandra Rao.



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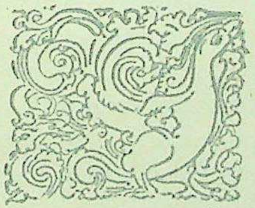

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THE course of Indian painting, from its beginnings in antiquity in dateable cave pictures down to the decline of the Himalayan schools, runs perceptibly in a flood of achievement or in straggling streams. The current, however, is seldom lost.

The discovered remains of Indian rock pictures belong to pre-history; those near Singhanpur of Raigarh State in Madhya Pradesh (Central Provinces) and near Mirzapur in Uttar Pradesh (United Provinces) are probably coeval with the palaeolithic wall pictures of Altamira in Spain. The Indian drawings have cognate subjects, in hunting scenes and animals on the run or turned at bay, in burgundy red, mauve and yellow; the dramatic figures are done masterfully with a startling precocity and grace of line. An archaeological chasm of some thousands of years separates these dateless drawings from the cave paintings of Jogimara in the Sirguja State of Madhya Pradesh. Ascribed to the first century before Christ, the sadly mutilated pictures comprise, besides figures of animals and men, some very decorative patterns of fishes and other aquatic fauna, obviously reflecting the contemporary sculpture.

These isolated discoveries of research by no means exhaust the whole story of archaic Indian painting, because the light of history uncovers, hundreds of years afterwards, a heritage so resplendent as Ajanta, which certainly argues a continuity of cultivated attainment. Scholarship has pieced the picture together, even if very fragmentarily, by supplementary extraneous evidence which is literary in the main and partly sculptural and archaeological. The Sanskrit and Pali literatures contain vivid references to the art of painting as a secular accomplishment favoured by royalty : there are descriptions of mural picture galleries at the courts of kings, and the portrait figures as a recurring amatory motif in princely romances. There were meticulous treatises on the arts of painting and sculpture, elaborate codes of aesthetic laws, and comprehensive manuals of proportions and technical details—pedantic precepts, incidentally, borrowed centuries later by Chinese painters. Indian sculpture, enduring the ravages of climate better, has helped to establish general conclusions on the parallel achievement in painting, while the art of dancing, in its rhythmical representations of the human form, has taken the reconstruction of the graphic expression further. But the onslaughts of iconoclasm, ignorance and neglect have utterly destroyed the most part of classical Indian painting, except what survives in mural panels in sequestered caves and temples.

These scanty manifestations are at Ajanta in the Deccan and at Bagh in the Gwalior State, at Sittanavasal near Pudukottah in South India, and at Sigiriya in Ceylon.

The world-renowned frescoes of Ajanta are painted on the walls of cave temples, with magnificently sculptured facades, hewn out of the semi-circular scarp of a picturesque ravine. The paintings, not all of which are of the same high quality, cover a span of nearly six hundred years from the first century, falling into four creative periods of distinct styles. The pictures are for the most part anecdotal, illustrative of the Buddhist legends in an exquisite blend of the human and the divine ; the panels are embroidered with incidental scenes of contemporary life, rendered with the vivid realism and ingenuous humour of folk art. The divine figures themselves are expressed in the majestic lineaments of an abstract, ideal beauty, prescribed by hieratic convention, in a graceful sublimation of attitude and expression ; the consummate feminine forms are shining examples of sensuous womanhood. The paintings, executed in a combination of the fresco and tempera techniques, are rhythmic organisations of form and colour, and plasticity is achieved by mere line which is put to organic or decorative uses in a brilliant economy of treatment.

The Bagh paintings are irremediably damaged in the greater part, yet what remains of them is of sustained excellence ; the pictures are secular rather than religious and reveal a consummation of linear rhythm and surface modelling. The Sigiriya murals are singularly graceful portraits in three-quarter length of the queens of King Kasyapa (479-97) and their maids ; in their flowing contours and sensitive colouring, they carry the unmistakable impress of the art of Ajanta. The frescoes at Sittanavasal were probably inspired by the Pallava king, Mahendravarman (600-625), who gave to Indian art the incomparable sculptures of Mamallapuram ; the pictures, however, survive in sadly faded fragments, but the best of them are informed by a sinuous grace and verve of line.

For nearly seven hundred years after the death of Christ, the ruling religion of India, Buddhism, was the radiating impulse of faith and culture for the most of Asia ; its pervasive influence embraced Ceylon, Java, Siam, Burma, Nepal, Khotan, Tibet, China and Japan. And Buddhism was essentially graphic, and enlisted the pictorial art in its missionary excursions ; the priest was not infrequently an artist. In the spread of the gospel, painted scrolls and banners surmounted the barriers of race and language, for art had a universal appeal ; in Nepal and Tibet, the temple banners still survive as relics of this religious intercourse. Thus, the impulses of Indian painting influenced kindred styles abroad ; China made pilgrimages to the very fountain-heads of Buddhist art in India and, further East, the Horiuji frescoes in Japan were palpably modelled on the contemporary painting of Ajanta. A golden age of painting was in being, centred in India but truly Asian in its orbit. With the rising tide of Brahmanism in the seventh century, Indian Buddhism suffered a historic decline and its great traditions of art and culture were cruelly exiled. But the ancient styles of Indian painting had continuous manifestations in provincial modes. Eventually, distinct schools arose, a western in Rajasthan and, later still another in Bengal in the east ; these, in turn, inspired other lesser styles by the tenth century in Kashmir, Nepal, Burma and South India. Nevertheless, painting, until the cultural impact of the Moghul invasions, was far from being a major national expression.

When Indian painting did stir during this dark interregnum, the mural had irrevocably given place to the miniature—by what aesthetic impulsion it is difficult to say. The twelfth century Buddhist miniatures of Bengal and Nepal, executed on narrow strips of palm-leaf, are, however, in the lineal descent of the mural tradition, and are distinguished by sinuosity and grace of line and opulent colour sequences. Contemporaneously, there flourished in Gujarat a highly formalised and symbolic painting, also expressed, until paper came into vogue, on palm-leaf manuscripts. These so-called " Jain " miniatures are of exceedingly stylised forms, of curiously angular or attenuated shapes, on backgrounds of red, blue and gold, organised into patterns of great vitality. The Jain paintings evidence a transitional style, inheriting the sensuousness of the later mural tradition, and anticipating in their themes the ingenuous lyricism of the great schools of Rajasthani painting.

The Moghul school, an exotic episode in the history of Indian painting, is descended from the pictorial art of Persia which attained its meridian under the Timurid kings of the fifteenth century. At Herat, the cultural metropolis of the Islamic world, flourished the greatest of Persian painters, Bihzad, of whom Babar, the founder of the Moghul dynasty, was a critical admirer ; yet it is to his son, Humayun, that India owes the introduction of the Iranian tradition. Seeking asylum at the court of Tabriz (1544), he met and invited to India two famed Persian painters of the time, Abdul Samad and Mir Sayyid Ali, who illustrated at his bidding the romance of Amir Hamzah, uncle of the Prophet Mahomed. An epic of an undertaking, the *Hamzah-Nama* paintings, numbering some 1,400, were, carried to fulfilment in the reign of the Emperor Akbar, about 1575. They are an invaluable repertory of early Moghul miniatures and are dispersed today in treasured collections at Vienna, the Victoria and Albert Museum, the British Museum, New York and Boston. They are informed by the calligraphic virtuosity of the Persian idiom, its conventional symbols and gestures, but they are clearly impressed with Indian influences, exemplified chiefly in the verve of the figures, the decorative detail and the pulsating realism.

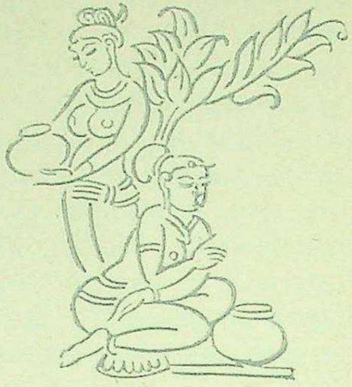
Moghul painting was essentially an art of the court, a plaything of princely patronage ; it flowered in the reign of Akbar who established a royal atelier and dispensed awards to painting talents. The art of his reign specialised in the illumination of the classics but, with his wonted catholicity, Persian as well as Indian—the *Babar-nama* and the *Akbar-nama* beside the *Mahabharata*. Even the painters employed were a mixed assortment, both Hindus and Muslims ; a truly national art was in process, under mutually responsive conditions, reflective of the fusing traditions. A wholly new influence, the remoter painting of the West, filtered through in the wake of the Jesuit fathers ; it became especially manifest in the introduction of perspective and in a greater verisimilitude. Yet the paintings of the time are distinctly Persian in their inspiration ; subtle linear designs in red and black, reinforced with burnished colours, make decorative sequences of enamelled perfection. The art of portraiture flourished by royal command ; the Emperor himself posed for his likeness and ordered portraits to be made of his nobility, who were also patrons in their own rights.

The Moghul school reached its zenith in the reign of Jahangir whose insatiable love for the graces of nature spurred the galaxy of painters at his court to surpassing achievements ; among them was the incomparable Mansur. The Emperor was a connoisseur of impeccable discernment ; under his aegis Moghul painting transcended its earlier phase of book-illustration and became a lyrical expression ; there was a marked harmonisation of the linear design, and the colours glittered no longer, but fused in subtle intensities. Not infrequently, the pivot of the piece was the Emperor himself, in the crowded pomp of his hunting forays or in the fragrant privacy of his harem ; sometimes the miniatures were enriched with revealing incidents of common life ; each face, drawn with lingering care, became a portrait.

The Emperor Shah Jahan was rather a patron of architecture than of the graphic art which, however, moved forward on its own previous momentum ; the resilience has departed from the line and the painters are more concerned to finish than to organise ; the detail is, indeed, decorative but at the expense of the harmony of the whole. Yet the portraits of the period, rendered by some of the most famous names in Moghul painting—Govardhan, Hunhar, Bichitr and Chitarman—are triumphs of psychological delineation ; and the painting of night scenes of musicians or resting travellers presage the masterpieces of the Kangra school.

The Moghul tradition declined woefully with the accession of Aurangazeb whose apathy to the fine arts was matched only by his iconoclastic zeal. The painters fell on evil days ; bereft of patronage, their work lost quality ; the line falters, the colours are poorer and the pattern wants homogeneity and balance. The dying inspiration of Moghul painting perpetrated pictures of sensuality and degenerate archaism until the eclipse of the imperial power in 1806.

The brilliant chapter of Moghul painting did not altogether obscure the indigenous graphic expression ; lineally descended from the frescoes of Ajanta, a miniature art flourished in the kingdoms of Rajasthan, in Bikaner, Jodhpur and Udaipur, but centred chiefly in Jaipur. In time, a distinctive style of Rajasthani painting arose, refined and decorative ; it was a hieratic art, rooted in the religious beliefs and legendary cults of the people. In particular, it depicted the bucolic exploits of Sri Krishna in works of tender, if erotic, lyricism ; then, generalising, it portrayed, with a singular delicacy of touch, the languishing phases of the love-sick hero and heroine ; it personified the kindred themes of musical modes and seasons in symbols of naive visualisation. The hereditary painters of Rajasthan, following the fortunes of the country, had gravitated to the Moghul court and played notable parts in its shining chapter of painting. When it declined they dispersed in pursuit of livelihood to Lucknow and Patna, and, in a southern migration to the Deccan, to Tanjore and Mysore and the Mahratta country, but, more importantly, to the constellation of states in the Punjab Himalayas. In the hill retreats of Nurpur, Basohli, Chamba, Jammu and Kangra they struck root and developed a distinctive style of painting, collectively known as the "Pahari" (or Mountain) school. It attained fullness under the unifying dominion of Sansar Chand Katoch (1775-1823) ; it excelled in the delicacy and spontaneity of its drawing and in the richness of its colour sequences ; it delineated the life of the people amidst their hills and valleys, with an obvious gaiety and lightness of touch ; the art of portraiture reached its height, especially in the female figures. When the Pahari states passed under the rule of Ranjit Singh (1809-1839) of the Punjab, the Kangra school became an ornament of the Sikh court at Lahore ; yet, under his effete successors, it lost its rapturous vitality and sensuousness ; it became ornate, stereotyped and wearily sentimental. Civilisation, making inroads into the mountain fastnesses, robbed the Pahari tradition of its artless sensibility and scattered the lingering artists in search of fresh pastures. One name among the Pahari school stands out—Molaram, a painter of exceeding refinement and intense apprehension. With his passing in 1833 the lights of historical Indian painting went out, and out of the darkness Ravi Varma, inspired by a foreign tradition, emerged doubtfully.



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IMPACT OF BRITAIN

THE British attitude to Indian culture oscillated between flattery and apathy, according to the swing of the economic or political fortunes of the East India Company. The arts figured little in the mechanism of commercial exploitation by an alien race, with another ethos and a religious and social structure different to the Indian. The retiring English "Nabobs", it is true, carried home Indian chintzes, brocades and miniatures, but in blissful ignorance of their aesthetic import. The decorative miniatures were not dignified as fine art, but were merely Oriental curios ; even the British public collections, in their ignorance, classed them as Persian or, worse still, as Chinese.

Indian fine art, as such, was a late European discovery, and Britain's appreciation of it was yet tardier. Indeed, Rembrandt paid Moghul miniatures the transparent homage of copying them (his copies exist in the British Museum and in the Louvre), and Sir Joshua Reynolds is credited with enthusiasm over the precise seventeenth century Indian portraiture at the British Museum. This was, however, the professional interest of the specialist, and general understanding was lacking.

Macaulay's disparagement of the entire Sanskrit literature (as not worth a single European bookshelf) epitomised the British feeling for the cultural inferiority of a subject Oriental race. English aesthetics, limping very much behind the full stride of Continental art movements and affecting a degenerate "classicism", was insensible of any art not derivatively Graeco-Roman. So inveterate was this prejudice that even so knowledgeable a critic as Vincent Smith pilloried Indian art for its alleged failure to express human passions and emotions " except during the time when it was held in Graeco-Roman leading strings ".

The earlier high priests of British criticism, knowing even less of the deeper meanings and impulses of Indian thought, castigated Indian art for its " preoccupation " with the grotesque and the crude depiction of exaggerated forms. Ruskin condemned, with ill-informed finality, the " distorted and monstrous " forms of Indian art ; its plastic compositions conveyed to him no more than " meaningless fragments of colour and flowings of line". The crux of the incomprehension was the many-headed, many armed gods and goddesses, perplexing in their "grotesqueness"; Indian artistic representation was obviously the farthest remove from the Ruskinian tenet of a single-hearted approach to Nature, "rejecting nothing, selecting nothing and scorning nothing".

This active critical apathy for the forms of Indian art was continued by the influential Roger Fry, to whom, as Vincent Sheean has pointed out, the pacifist recoil from British imperialism became, by psychological transference, a shrinking aversion to anything Indian. And Indian art was edged out from the ranks of respectable national arts by the criterion of Clive Bell's "significant form".

The Anglo-Indian "authorities" on Indian art carried little enlightenment and less equipment. Nothing was more ignorant than the vilification of a serene Buddha by Sir George Birdwood, the Curator of Indian Art at the Victoria and Albert Museum: "This senseless similitude, by its immemorial fixed pose, is nothing more than an inspired brazen image, vacuously squinting down its thumbs, knees and toes. A boiled suet pudding could serve equally well as a symbol of passionate purity and serenity of soul". This assault was delivered on a late Javanese stone sculpture at the Royal Society of Arts in 1910; it provoked a rejoinder in *The Times* under notable signatures, among others, of Walter Crane, Laurence Housman, W. R. Lethaby, Sir William Rothenstein and George W. Russell ("A.E."). They found in the best art of India a lofty and adequate expression of "those ancient and profound religious conceptions which are the glory of India and of all the Eastern world"; the defamed Buddha image was to them "one of the great artistic inspirations of the world".

These sentiments, culminating in the founding of the India Society, were an echo of the enduring good work of Warren Hastings, the pioneer Orientalist; under the spur of his patronage Sir William ("Asiatic") Jones translated *Sakuntala* and, for the first time, unlocked Oriental culture to European minds. The torch, despite Macaulay's narrow Europeanism, was kept aloft by worthy successors in the trail of Jones—Horace Hayman Wilson, Mountstuart Elphinstone, Colebrooke, Max Muller and Edwin Arnold till, at last, Europe "lifted its heavy eyes and looked". The mystic, William Blake, contemplated the philosophic wisdom of the *Bhagavad Gita* and Goethe hailed *Sakuntala* with rapturous acclaim. The culture of India had begun to pass into the inheritance of civilised Europe.

Yet another epochal discovery broadened the horizon of the West. In 1895 the art world of Paris was agog over the chance find by the French painter, Felix Bracquemond, of a Hokusai masterpiece wrapped carelessly round some imported China; the refined aestheticism of Japanese painting made an immediate appeal. The austere prints, in the simplicity of their selective line and colour, revealed the formal beauty of an authentic art. The Impressionists, struggling with the optical effects of light on colour and shifting physical appearances, greeted the Oriental discovery as the sheerest art for art's sake. France set the vogue for Japanese prints in Europe; Britain, however, waited for Whistler's imported enthusiasm and reacted slowly. Europe's acceptance of the forms of Indian art followed soon after as a logical sequel. France, of course, led in the whole-hearted appreciation of Indian aesthetics; Berlin assembled treasures of Asiatic painting in unique earnestness, and Haarlem and Leyden collected notable Oriental sculpture. Meanwhile, the Indian exhibits at the British Museum did little credit to the imperial metropolis, and South Kensington largely specialised in the minor Indian arts for their commercial or industrial values.

The Occident was confronted with an art fundamentally different from its own in origins and objectives, springing from another state of mind and aesthetic approach. An Indian painting, at the outset, was not the easel picture of common European conception, designed to hang on a wall in a gilt frame. Barring the decorative panels of ancient mural art executed on temple walls, Indian pictures were concealed in manuscript albums, sometimes in Western collections in exasperating confusion. The unconcern of Indian painting with physical verisimilitude was a perplexing factor in the European estimate of it, because the Oriental is not fettered by the limiting aspects of his visual experience, not treating it merely as an exercise in optics. As he sees with the mind, he does not, like the European, hug the particular, registering, in the process, a purely personal, optical, impression ; to the Indian the subject is the symbol of a comprehensive experience reduced in his mind to a refined and formal expression of the universal. He is concerned with the essence of things and, unlike the Western artist, not with the changing effects of incidental light and the fusion of contiguous planes in light and colour. There is in Indian painting a pre-determined finality in the conception of forms, a clear-cut definition achieved by the infinitely expressive line. The line is suggestive both of solid form and autonomous movement, resulting in a composite rhythm ; the subtly executed colours, with no reference usually to perceived appearances, are explored for their aesthetic, not descriptive, values. Nor is there any building up of the picture, as in the West, in masses of super-imposed opaque pigment, and the elaborate ritual of "finishing". The Indian painting is the artist's first and ultimate statement of an aesthetic impression on the edge of concentration in painting processes that do not admit of correction. The " obscurity " of Indian pictures was for long thought by European critics to lie in their unfamiliar imagery or mythology, and there was no appreciation of them by their inherent qualities, as art, until a more advanced aesthetic, helped by the development of modern French painting. Europe, moreover, received no immediate guidance from enlightened expositions of their national art by Indians themselves ; by a cruel irony, the British conquest produced in them, in its first effects, a superlative contempt for their own art tradition.

Macaulay's replacement in 1835 of the reigning Persian by English resulted directly in a fierce Westernisation of the educated Indian. The Indian universities, feeble registers of the scholastic impressions of London, failed to sustain the national cultural heritage. Indian youth, going forth to Europe, without the equipment to assimilate its deeper refinements, returned home as votaries of a smug materialism. The upper class, with disastrous consequences to the national arts, imported their paintings and statuary, as part of the stylish upholstery, from Europe. The English-educated set the pace in India ; their patronage of European paintings, with the implied appreciation of their realism, was by comparison, a condemnation of the principles and conventions of Indian art.

RAVI VARMA

RAVI VARMA stands at the threshold of modern Indian painting a historic failure. Coming after the night had descended upon indigenous achievement, scarcely a decade after the passing away in 1837 of Molaram, the last of the great Pahari painters, Ravi Varma did not usher in the dawn. His pitiful ignorance of the motifs and impulses of classical Indian painting (surrounded by the graceful frescoes of the Ethumanoor and Padmanabhaswami temples in Travancore) was matched only by his sheer innocence of the courses of contemporary European painting, and even of its romantic British expression in the Pre-Raphaelite movement. Ravi Varma was drawn somewhat fortuitously towards the processes of Western painting, taken up by the facile realism of Theodore Jenson, a visiting English portrait-painter ; Jenson himself practised rather belatedly the British portraiture of Reynolds and Gainsborough. It was this imitative idiom that Ravi Varma picked up second-hand, without even an adequate grounding in oils ; his paintings, in consequence, attained only a second-rate efficiency. Yet, the flattering realism of his portraiture and the loud glitter of the new medium were enthusiastically acclaimed by his kinsman, the Maharaja of Travancore, and the Rulers of Mysore and Baroda ; the British Governor of Madras, the Duke of Buckingham, applauded the welcome submission of Indian talent to the "civilising" influences of European art.

In his treatment of Indian epic themes, however, Ravi Varma touched the depths of bathos. Issuing from an utter lack of the imaginative faculty, his "theatrical" gods and goddesses are hopelessly earthy and proletarian, modelled and clothed in the manner of common men and women around him, in figures and compositions of appalling taste. Beside the heroic and tenderly sensitive treatment of legendary subjects in historical Indian painting, his efforts seem profane caricatures. That these distressing pictures, vulgarised by cheap and popular oleographs, should reign in every Indian home is a commentary on the degenerate perception of the time ; that, incidentally, Ravi Varma became a nationalising influence or provided devotional sustenance to the masses is highly irrelevant to his aesthetic appraisement. Typical of his mythological pictures (which he painted by the score) is the "Descent of Ganga", in which the hoary Siva, fashioned into a challenging, corpulent athlete, suffers the arrival from the sky of a pendant female, serving as the sacred river: a painful travesty of an exquisite allegory. Not more memorable are his numerous other pictorial essays in legend, such as the "Court of Virata" (*Plate* 1) ; "Sakuntala under the Shadow of Impending Calamity", among his notable attempts at lyricism, is tainted with staginess.

In portraiture Ravi Varma, not having to be imaginative, gave a better performance ; his "Dadabhai Naoroji" (*Plate* 2) is a competent likeness of the grand old man, simply executed but photographic and somewhat stiff at the interlocked fingers. In genre paintings, however, Ravi Varma is best: his "Poverty" (*Plate* 3) is a pulsating success, and the wistful soul twinkles uncannily through the little girl beside her suppliant mother, singing for alms.

An untrained, undiscerning public, valuing his paintings for their devotional content and utterly ignorant of aesthetic criteria, worshipped Ravi Varma. Gradually, a dawning art awareness recoiled from his barren output in a compelling re-valuation of the national cultural heritage. The spear-heads of this new direction were Ananda Coomaraswamy and E. B. Havell, the severest critics of Ravi Varma.

ANANDA COOMARASWAMY

ANANDA KENTISH COOMARASWAMY was born on August 22, 1877, of a Ceylonese father, Sir Muthu Coomaraswamy, a familiar figure among the *elite* of Victorian London, and of an English mother, Elizabeth Clay Beeby ; Ananda himself married an Argentine, Dona Louisa Runstein, scholar and linguist. His life and work were, in the truest sense, a bridge between East and West ; a many-faceted genius, he was the high-priest of Oriental culture, an ambassador of East-West understanding. To him art was a later, chosen dedication ; obtaining a Doctorate in Botany and Geology from London University, he filled with distinction the office of Director of Mineralogical Survey in Ceylon. His sensibility revolted against the fashionable craze for the habiliments of the West ; his mind, striking deep, probed the aesthetic and spiritual bases of nationalism, of which the first rumblings were echoing across Asia. Then, going forth, he made extensive researches into the ethos of Indian art, collecting priceless paintings and sculptures ; after a decade of brilliant exposition of the subject in Europe he settled down, for the rest of his life, as Curator of Indian and Far Eastern Art at the Boston Museum. He was a prolific writer, and his unrelaxing industry produced some sixty major books and monographs, ranging from art to metaphysics.

Coomaraswamy was pitched, by the context of his time, into polemical exegeses of the spirit of Indian art, seeking to justify its ways to Western minds ; he was led, in the intensity of his conviction, to a rationalisation of the Indian heritage rather than to pure appreciation of it. He pressed the doctrines and conventions of a transcendental Hinduism into a defence of Indian art, of its multiform imagery and symbolism, as if that art was a product of hieratic prescription, and not firstly a matter of communicated sensations and the emotive responses of the perceiving mind. The symbols of Indian art have a fundamentally plastic significance, expressive of a profound sense of form ; to confuse them with their doctrinal or prescriptive springs is to miss the urgent impulses of the creative genius, to glorify their very adventitious ideological or literary attributes. This misconceived approach reaped a plentiful harvest of aesthetic irrelevance ; the new Indian art movement became, for over a quarter-century afterwards, purposively literary and mythological, in the solemn faith that the "Indian-ness" of the subject-matter and ideology constituted in itself the *sine qua non* of art.

Yet, Coomaraswamy's understanding of Indian art, for all his over-emphasis of its doctrinal content, was epoch-making ; he revealed to an overwhelmed Europe the exquisite quality of Brahmanic sculpture and the fastidious grace of Rajput painting. A world figure in his field of scholarship, he remains still the indispensable source-book on Indian art and the inspiration for its critical appraisement.

E. B. HAVELL

E. B. HAVELL brought to Indian aesthetics an artist's knowledge and perception ; he also took to it the dogmatic impetuosity of a proselyte, campaigning with a missionary fervour for the acceptance of the truth as he saw it. This truth radiated to him especially from the pristine excellence of Vedic thought which he claimed to be the originating impulse of all the forms and motifs of Indian art in its every historical phase ; its apotheosis, to Havell, was reached in the millennium of Gupta art, in Ajanta and Ellora, and a little less exquisitely in Rajput and Moghul painting, and in Chola sculpture. His tireless call for the resurrection of the ideals of Indian art was, in essence, a plea for the revival of the forms and processes of these cherished periods, a consummation devoutly aimed at by the Bengal school which he fathered.

Arriving in India to direct the teaching of art, first at Madras and then at Calcutta, Havell sedulously instructed himself ; he was immediately up against the prevailing school-of-art style, an out-dated importation from South Kensington, a strange compound of Graeco-Roman plaster nudes and charts of English natural history. That he re-vitalised the curricula of Indian art and its teaching methods, and, making a clean sweep of the third-rate Western exhibits, furnished the galleries under his care with magnificent collections of Indian painting and sculpture will remain to his lasting credit. His greater significance was in proclaiming to Europe, perhaps with a zeal more excessive than judicious, the creative art of India, animated by its own ideals and conventions, either discounted through ignorance or regarded as a decadent offspring of Greek art. In England, Havell's ecstatic claims on behalf of Indian art provoked immediate reactions : Roger Fry could " no longer hide behind the Elgin marbles and refuse to look " ; the Anglo-Indian " authorities " on Indian art, not so lately returned from India, were outraged by the heretic incursion into their preserve : the " boiled suet pudding " of Sir George Birdwood was, in fact, a serene Buddhist image of Havell's rapturous citation. In Europe, however, the knowledgeable critics of Eastern art, Strzygowski, William Cohn and Victor Goloubew, greeted the new exposition with undisguised enthusiasm.

Havell, it is true, was faced with the error of many European critics in judging Indian art by the rules and formulae of their own art, by canons of anatomy, perspective and style ; he had to create (which he conceived to be his vocation) the dispositions for the understanding of Indian aesthetics. He affirmed a theory of Indian art which was anything but aesthetic ; endorsing the dictum of the Indian doctrinaire, Sukracharya, that the artist should attain to the images of the gods by "spiritual contemplation", Havell declared this cliche to be the key-note as well as the whole philosophy of Indian aesthetic thought. This conception of divine beauty, he thought, was realised by attenuated waists and a generalised anatomy, deliberately intended to create abstract and spiritual types. He enunciated Indian art as fundamentally idealistic and transcendental, and set himself to expound the precise meaning of symbolism in the allegorical presentations, without regarding them as artistic in their own formal right and for their own sake. Thus, the magnificent artistic conception, the " Dance of Siva " was to Havell not so much one of the most brilliant of the world's aesthetic compositions, as the abstract ideas of Hindu philosophy realised in a concrete pattern.

It was this clouded faith that Havell injected into Abanindranath Tagore and, through him, into the Bengal school, perpetuating a curious fallacy. The assiduous imitation by the revivalist movement, of the highly formalised art of Ajanta or Bagh, in its stylised mannerisms of arched eyebrows and elongated finger-nails, was a frustration no less vicious and deplorable than the meek submission to Graeco-Roman models, which the "awakening" had set out to condemn.

BENGAL SCHOOL

ABANINDRANATH TAGORE

ABANINDRANATH TAGORE was called, somewhat fortuitously at Havell's persuasion, to his role of Father of Modern Indian Painting. He has suffered from highly irrelevant contemporary estimates of his significance, was much misunderstood in pitiful reproductions and very much misinterpreted in the rankly imitative stylisations of his less talented followers. His genius was fundamentally literary and expressed itself, chiefly, in illustration. Ill-conceived, if well-meaning, criticism, which emphasised his literary symbolism and spiritual impulses and (in the context of the contemporary nationalism which claimed the new art movement as its offspring) its distinctive "Indian-ness" and idealism, completely obscured his aesthetic import.

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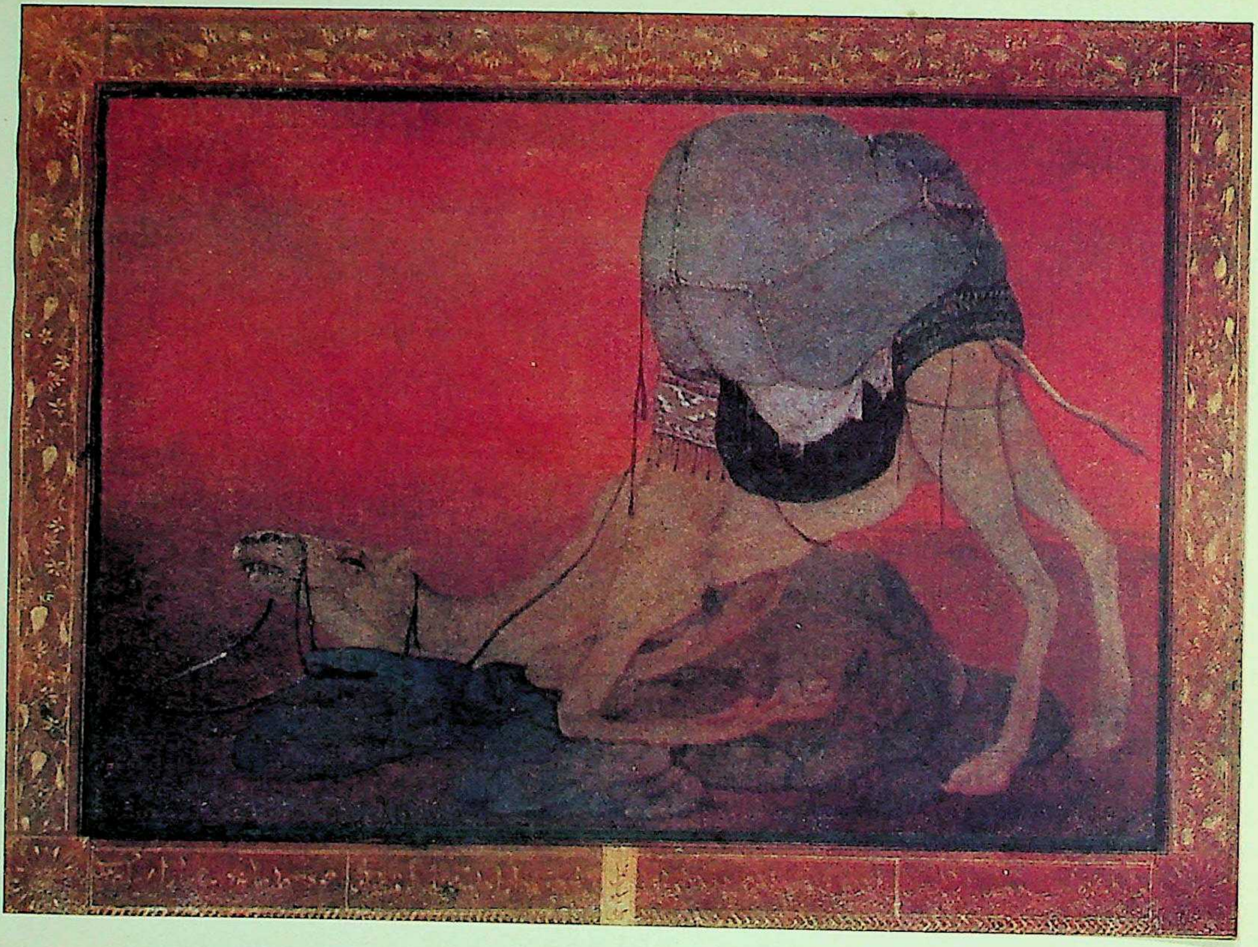
His greatness is that he is the first modern Indian painter. He broke away from the decorative extravagance of the flickering Delhi and Patna schools, degenerate in their lifeless conventions ; he also freed himself, with precocious vision, from the banal academicism of Western art and its seductive realism. He did not, as is often thought, found a new artistic tradition, reviving the formulae and processes of ancient or medieval Indian schools ; but he did invent, on his own personal authority, a new synthetic style which has since become a standard, compounded of the delicacy of Moghul portraiture and the spatial quality of Japanese painting, exquisitely balanced by the discipline of Western technique. For all his profound expositions of the ancient canons of Indian aesthetics, the " Six

Limbs of Painting ", (those minute prescriptions of proportions and movements enjoined towards their organic rhythm), Abanindranath himself hardly ever practised them—a circumstance which his detractors never tire of bringing up against him. His eclectic genius was in ceaseless search for aesthetic quality ; the co-ordinated excellence of his achievement is contained only in his own individual frame, and does not fit into any labelled period or style of painting.

Abanindranath's artistic development bears the impresses of his successive inspirations. His initial grounding in Western technique under European teachers, Gilhardi and Palmer, resulted in inconsequential portraiture ; the pastel study of his famous uncle, Rabindranath Tagore, is more notable for its colour and texture than for its sense of form. A brief sketching tour of Monghyr revealed to him the sheer poetry of water colour, of which thenceforth he became a votary. The chance discovery of some Rajput and Moghul miniatures stirred unsettled longings ; in the traditional symbols of an authentic art, he discerned the meanings of familiar themes. He essayed, using period and episode, the reconstruction of a disused aesthetic rather than a nostalgic long-ago ; but his portrayals of the Radha and Krishna legend were an inchoate fulfilment, only limitedly successful. Yet, they startled by their aesthetic precocity : the paintings were a landmark and, in the context of contemporary efforts, historically significant. It was Havell, however, whom he met in 1897, who confirmed Abanindranath in the direction of his artistic impulses ; the immediate outcome of these influences was a series of episodic miniatures, of which the more notable are " Buddha and Sujata " (*Plate* 4), the " Building of the Taj " and the " Death of Shah Jahan ", characterised alike by an excessive brightness in colouring and decorative compactness. These effects were relaxed, however, in his " Summer " (*Plate* 5), a graphic rendering of Kalidasa's poem *Ritu-Samhara*.

At the same time, the visiting Japanese artists, Taikwan and Hisida, furnished him with the technique of the repetitive colour wash that was to become thereafter the hall-mark of the Bengal school. An early piece in this process is his " Yakshas of the Upper Air ", rhythmic and of exquisite draughtsmanship. But, the most striking effects of the Japanese influence on his work are a spatial quality, a breadth of pattern and an organic simplicity, immediately manifest in his illustrations of the *Rubaiyat* (see *Plate* 6). He achieves for the first time an integrated style, remarkable equally for its texture and atmosphere, and a personal idiom. The languid colour washes are repeatedly laid around sensitive outlines in a combination of the English and Japanese techniques ; the transparent pigment is alternated with *gouache* to secure both luminosity and volume, and the picture is moulded and finished in decorative lines and subtle high-lights. A study of the sculpture of Orissa induced a further plasticity in his maturing style ; the colour washes attain more " body " and the figures become firmer and quieter. Among the pieces illustrative of this new direction, the most outstanding is his " Tisyarakshita", a monumental composition of the Queen of Asoka done in impeccable line and delicately contrasted colours. Another striking example is the " End of the Journey " (*Colour Plate A*), an almost monochromatic rendering of an exhausted camel, a heap of sagging limbs, incidentally the first of an animal series, of which the later " White Peacock " is a vibrant study in evanescent colour. The anecdotal pictures on the life of the Buddha, painted for Sister Nivedita and Ananda Coomaraswamy, evidence a further development of his plastic quality ; the accent is still on colour harmony and surface texture.



Colour Plate A. END OF THE JOURNEY by Abanindranath Tagore
Planche en Couleur A. Abanindranath Tagore : LA FIN DU VOYAGE

It is in the succeeding years that Abanindranath attained to a ripening of his pictorial architecture. The forms, no longer concealed by a veil of colour, become emphatic and ultimate ; their structural rhythm organises the work of art itself. Such is his "Uma", a brilliant piece of imaginative portraiture, at once tender and decorative, from the minutely executed tresses down to the coiled snake ; or again, the contemporaneous "Alamgir", an incisive study of the aged Moghul emperor, done in his ruthless majesty. In the final act of his creative span, coming full circle, he made a return to his early decorative impulses, painting an illustrative series of the "Arabian Nights" with child-like ingenuousness. Thereafter, his faculty flickered until, in a pang of desolate anguish, he made an impressionistic offering on the "Last Journey" of his beloved uncle. Abanindranath did not take up his brush again ; the curtain was drawn over a unique sixty years of artistic endeavour.

Jorasanko, the ancestral Tagore home in Calcutta, was a historic clearing-house of Indian culture, the spring and focus of the national renaissance. There flitted through its hospitable doors an international galaxy—the philosopher Count Keyserling ; Sir

William Rothenstein, painter and art teacher ; the *danseuse* Anna Pavlova ; Kakuzo Okakura, the Japanese mystic ; Ananda Coomaraswamy ; the sisters Andre and Suzanne Karpeles ; Victor Goloubew, the Russian aesthete, and the erudite Sylvain Levi. The artist brothers, Abanindranath and Gaganendranath, worked in an atmosphere of delicious, old-world informality : in the multi-purpose verandah of Jorasanko they painted languorously, disposed of the crowding retailers of Indian miniatures, and entertained critics and sycophants, students and connoisseurs. In this amazing environment was the Bengal school born. Of an evening, in the dim light of Indian lanterns, the strange fellow-travellers listened to the soporific melodies of Bengal or to the nuances of classical literature ; art had somehow become kin with song and poetry, it seemed, inextricably woven in sensitive minds. Sometimes, at the end of the ecstatic day, Rabindranath himself would read out in his delightfully resonant voice from some of his newest works ; sometimes, the convertible studio would become a stage and all the artists had their parts, for it was by them that the Poet's plays were first performed and became known to the world. The Tagores were prodigious collectors of antiquities—of the *Alpana* designs of Bengal folk art, embroidery and pottery ; there was a scouring around for every type of ancient rhyme and indigenous art, for motifs and processes. With the quickening enthusiasm of innovators, they strove to fashion a synthetic heritage, part art, part craft and part poetry. From this remove of time, half-a-century nearly, there appears something naive, almost adolescent in these sensitive efforts ; yet, they opened out a vista in Indian painting which, without the light of the Tagores, might have faded out in frustration.

When, at the request of Havell, Abanindranath Tagore went to teach at the Calcutta Art School, his classes failed to draw in spite of proffered scholarships. He retired and collected around him a brilliant band of willing pupils, notable afterwards in their own right in Indian painting. In time, the apostles went forth to transmit the light of the Master across the length and breadth of India : the foremost, Nandalal Bose, a quondam student of engineering, went to teach at Santiniketan ; Asit Kumar Haldar and Samarendranath Gupta headed the Lucknow and Lahore Schools of Art ; Venkatappa taught at Mysore, Sailendranath Dey at Jaipur, and Sarada Ukil at Delhi ; Promode Chatterjee, going South, instructed at Masulipatam, while Devi Prasad Roy Chowdhury steered the Madras School of Arts ; Pulinbehari Dutt fostered child art at Bombay, and Mukul Chandra Dey directed the Calcutta Art School. Thus, contemporary Indian painting was heavily indoctrinated at the roots ; the rising generation of painters was reared on the precepts of the Bengal school. The erstwhile reformist movement, become in its turn orthodox, self-righteous and sterile, provoked new rebellions which blazed other trails.

GAGANENDRANATH TAGORE

It is a tribute to the daring originality of Gaganendranath Tagore that his eclectic genius functioned entirely outside the ambit of the revivalist movement around him. Yet, his several stylistic experiments proceeded from his ruling moods, and his art was not pursued for its own sake or with any definitive direction. His major work is grounded on his robust visual perceptions and does not depend for its import on an illustrative or allegorical content ; the symbols of his art are neither abstract nor archaic, but intensely real with a quivering vitality. He was concerned with forms, not mainly for their intrinsic aesthetic significance but rather as the vehicles of communicable emotions. When these degenerated into mere sentiments or ethical comments his work became banal or obscure.

His primal inspiration was Japanese painting, communicated through Kakuzo Okakura, and reflected in his early studies of "Indian Crows"; these are significant only for their texture and tonal values. In a further refinement, he attempted backgrounds of gold to his sketches in black and white, somewhat after Ogata Korin, but these adventures are artistically of no consequence. He was more successful, however, in the romantic presentation of realism, exemplified by his "Coolie's Funeral": a casual factory-hand, the pitiful victim of the grinding industrial system, is carried through the sordid street of a callous city, over which the sun glares symbolically.

His occasional studies of mythology and legend are instinct with a cognate romantic quality; of these, his "Chaitanya Bidding Farewell to His Mother" is a moving rendering of the theme, delicately balanced and of faultless draughtsmanship. The associate piece, his "Ecstatic Dance of Chaitanya", is marred by the streak of the commonplace which obtrudes itself unexpectedly into his work; the gestures of the dancing figures are neither rhythmic nor evocative, but theatrical. His water colours of rural Bengal are competent but undistinguished. The Darjeeling Himalayas provide the settings to some of his charming colour symphonies in glowing oranges, blues and greenish greys; his arresting figure-piece, "Pilgrim Beggars" (*Plate* 7), is an essay in chromatic precision and in the conveyance of space by graded tones.

His experiments in Cubism are at the farthest remove from Picasso and Braque; he does not analyse individual forms into their logical facets and then proceed to organise their formal relations into architectural harmonies; there is not in his work that vigorous transformation of synoptic symbols into integral if seemingly distorted unities. Gaganendranath sought his "cubes" in the perceived organisations of real forms which he naively disposed into flat-pattern or three-dimensional geometrical designs; he attempted diagrammatic systems of super-imposed planes, varying in tonal intensity, to accomplish quivering effects. He achieves, incidentally, an original rendering of vibrant light, of its hide-and-seek through winding stair-cases and intersecting corridors, as in his "House of Mystery" (*Plate* 8); the striking spectral patterns of his geometrical formulations, like the "Dreamland", have a quaint, ethereal iridescence, but his experimental transpositions of planes in waves of diminishing tones, in the manner of Braque, like his "Mystic Rider" (*Plate* 9), are limitedly effective. His cartoons, for all their contextual brilliance, are a lesser accomplishment; satirical or didactic in tone and intention, they are, as his "Might of the Law" (*Plate* 10), obvious or obscure.

Of great personal charm and dignified refinement, Gaganendranath Tagore cast an enduring spell; the Indian Society of Oriental Art, established under his dynamic initiative, enlisted the influential patronage of Britons especially—among them the Marquess of Zetland, Sir John Woodroffe and Percy Brown. To the Society's annual events the Bengal school owed its progressive unfolding.

NANDALAL BOSE

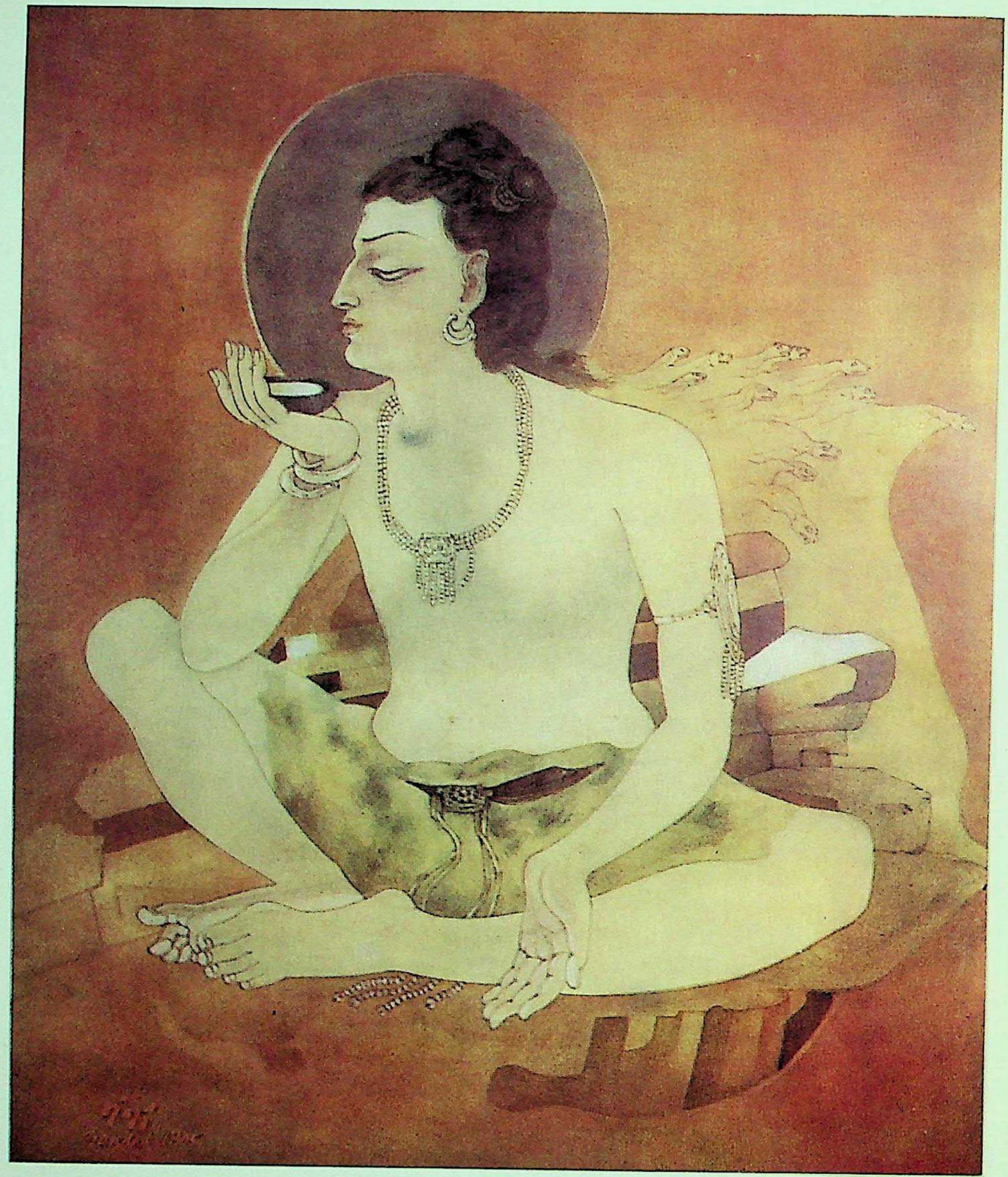
The artistic genius of NANDALAL BOSE is endowed with an inexhaustible vitality that seeks ever newer ranges of aesthetic endeavour; the key-note of his surpassing achievement is a progressive experimentation, a forward movement in architectural forms and powerful techniques. His crowning quality is a superb draughtsmanship, the mastery of a rhythmic line which he formulates, aided by a refined imagination, into patterns of decorative form and colour. His significance is beyond himself; he is the formative influence, in the immediate remove from Abanindranath Tagore, of the greater part of Indian painting today ; yet, his elusive faculty has refused to be stereotyped in the vigilant pursuit of self-expression.

His art is fundamentally linear and is profoundly influenced by Ajanta in form and motif ; his graceful calligraphy has a broad Oriental foundation, suggested in part by the Moghul and Rajput schools, and owing something also to the Far Eastern idiom. In delineation, he remains pre-eminent in modern Indian painting, which has hardly anything to match his masterly "Natir Puja"; its mere outlines attain tonal subtlety and plastic architecture. Among other examples of his linear vitality are the "Veena Player" and the "Dance of the Nati" (*Plate* 11), marked by a further simplification in the structural outlines.

The dominant impulse of Nandalal Bose's early output was a burning faith in the omnipotence of the Hindu pantheon, of its multiform gods and goddesses. He was taken up, therefore, in recapturing the intensity of Hindu religious art, using its peculiar symbols and processes to depict incidents of epic and legend with an almost Pre-Raphaelite earnestness of recreative fervour. To this period of dedication belong his more outstanding mythological creations: "Sati", a picture of utter delicacy and linear finesse in the best Rajput tradition ; "Siva Drinking Poison" (*Colour Plate B*), a heroic conception in symbols of his own making, emotive and significant in themselves irrespective of the allegorical content ; and the cognate piece, "Siva Mourning over Parvati", in which the assimilated forms and gestures of Ajanta are integrated into a sensitive composition of electric lines.

The accent of his legendary pictures is largely thematic ; but, the best of them, such as his fastidious "Gandhari", a delicate blend of linear and tonal harmonies, and "Krishna and Arjun", impeccably balanced in sweeping lines, are primarily significant as organisations of evocative form. Gradually, his ripening vision perceived and designed pure arrangements of form and colour for their own sake ; the subject became an incidental peg on which to hang the pattern. His brilliant essay in decorative design, the "Water-Giver", instances this aesthetic maturity ; the picture is notable for its original perspective, the focal water-shed being discovered from an oblique, but quaintly satisfying angle. In the "Departing Day", a picture of a tiny projection of a wistful woman amidst the shrivelled trunks of massive trees, the transition to a plastic pattern is clearly discernible.

In the meridian of his accomplishment he discovered the vigorous spontaneity of Bengal folk art, the forthrightness and naivete of the Kalighat *pat*-paintings especially ; he organised their primitive symbolism into dynamic designs of resilient strokes and salient colours. Such are his pulsating "Ramayana" series, among which the "Regency of Bharata" (*Plate* 12) impresses as a forceful blend of virtuosity and architectural freedom, and his commemorative frescoes at the Baroda Kirti Mandir (see *Plate* 13 *and* 14) accomplish a plastic refinement in their linear arrangements.



Colour Plate B. SIVA DRINKING POISON by Nandalal Bose

Planche en couleur B. Nandalal Bose : ÇIVA BUVANT LE POISON

The importance of Nandalal Bose lies in his manifest sincerity and, for all his eclecticism, in his essentially creative impulses ; he is spurred by an ingenuous wonderment to a ceaseless innovation in form and method. In his own class and ambit of achievement he has no peer ; he took the Bengal school to its apogee.

SURENDRANATH GANGULY

Surendranath Ganguly, a Chatterton of an artist, was cut off in the bloom of outstanding promise ; his achievement was distinguished by a linear mastery and a structural rhythm rarely attained by the Bengal school. He brought to his intuitive sense of formal design an exalted quality, a magnificence in conception, of which his " Kartikeya " is a brilliant example ; the graceful lines are woven into a composition of utter stateliness, of a dynamic energy held in powerful reserve. Executed in a softer key, his " Flight of Lakshman Sen " recaptures the pathos of the royal fugitive exchanging his kingdom for the deliverance of a ferry-boat ; an essay in linear balance, the picture presages an individual style, delicate and refined. Even if only inchoately realised, his " Batrisha Sivasana " (*Plate* 15) integrates intrinsically decorative symbols into a harmonious pattern ; the formalised figures have a dramatic intensity. A subtler piece, with a gossamer touch, is his ethereal " Dream of Kusa " (*Plate* 16), rendered in tender lines and suggestive colours ; faultlessly drawn, the picture, for one not turned twenty-one, is a startling accomplishment.

ASIT KUMAR HALDAR

The talent of **Asit Kumar Haldar** inclines towards the romantic, but his technical competence is unequal to his sensibility. While his pictures are informed by a rhythmical movement and subtlety of line, they are only limitedly significant as architectural forms. His basic impulsion, the heritage of classical Indian painting, induced an early stream of mythological and idyllic pieces, but their pictorial import was only secondary to their emotional appeal. His native literary faculty turned spontaneously to illustration; his "Rubaiyat", modelled on Persian and Moghul examples, reproduces something of their calligraphic finesse.

His early output was heavily accented, in the manner of the Bengal school, with allegorical content : a picture of a forlorn mendicant, in the darkening gloom of a setting sun, is labelled "His Heritage", while in the " Old and the New " and in the "Cycle of Spring", withered old age and budding childhood are contrasted with too obvious effects ; a desolate mother, condemned to an inglorious life, draws to her bosom a hapless infant in "Fallen on Evil Days", and a sinuous woman, half-obscured by an enveloping cloud, personifies "Nature Mysterious". These efforts at transparent or laboured symbolism are of little consequence aesthetically ; as organisations of significant forms, they are jejune. Nor are his mythological pieces inspired by exalted formal or emotive conceptions ; his " Hara-Parvati " is a singularly drab performance, marred by indifferent drawing, and his " Kacha and Devayani ", provoking an immediate comparison with Abanindranath Tagore's famous fresco on the same theme, is definitely the poorer picture. As an example of his linear and schematic qualities, his early " Baul " (*Plate* 17) is symptomatic of his aspiring imagination which, however, falls short of adequate pictorial expression.

In a fundamental departure from his distinctive style, he latterly attempted abstract pictures which he chose, somewhat unaccountably, to call " cosmic " paintings. There is in these a conscious effort at realising formal patterns, divested of their adventitious literary or emotional associations. Of these, his " Destiny " (*Plate* 18) is a decorative arrangement of expressive forms, but his "cosmic" improvisations are of unequal quality.

A scholar exploring symbolic equivalents to imagined perceptions, his visual registers must be assessed by the different criteria of organic design; their inspiration is secondary to their architectonic and emotive imperatives.

SAMARENDRANATH GUPTA

Samarendranath Gupta carried the impulse of the Bengal school to far-away Lahore ; his paintings, lacking the spontaneity of the original renaissance, are undistinguished. His earlier pieces are too obvious, like the " Broken String " held by a theatrical woman, to merit distinction ; the competence of his later pictures, such as the "Lamp Fails", is impaired by their trivial allegory, nearly obscuring their technical maturity. His prettier paintings, of an embowered woman sweetly responsive to the "Call of the Cuckoo", and of the idyllic pastime of young lovers in "He Makes a Hit" are pictorially ineffective ; they are typical of the mawkishness of the later Bengal school. Yet, he can accomplish a lyrical pattern like his " Inspiration " (*Plate* 19) ; the picture has a certain delicacy of outline and rhythmical movement, shared by his elaborate "Hamam", an elegant rendering of a maiden at prayer. But these excellences are far to seek in his derivative pieces. They are without an informing aesthetic of his own ; they are an assemblage of variegated styles and techniques.

K. VENKATAPPA

K. Venkatappa's dainty miniatures have a meticulous draughtsmanship, clearly patterned on Rajput painting, to which he also owes the inspiration of his major subjects and formal compositions. His work, by and large, has a calligraphic delicacy, and the colours are laid out in flat, translucent washes, but he depends upon the mere intensity of his cursive line to suggest the third dimension. Of this distinctive manner, " Gocharan " (*Plate* 20), the oft-treated theme of Krishna the divine cow-herd, is an adequate example, but the picture suffers from a looseness in spatial architecture, and the figures want suppleness. His other presentations in the traditional idiom exhibit the transparent defects of his derivative styles, without the contextual inspiration of the originals. The images of his pictures, like the nicely rendered " Music Party " (*Plate* 21), have the familiar flavour of Rajput or Moghul painting, but no individuality. Had his evident sincerity been matched to an authentic aesthetic, his work would doubtless have resulted in pictures of distinction. His excursions in the illustration of legend, like the " Golden Deer " and " Building the Bridge to Lanka ", are effete ; their cardinal failing is a lack of co-ordinated harmony. Yet, his treatment of individual figures, as in the "Buddha and his Disciples", has a refined subtlety and an aristocratic touch—qualities shared by his early miniature portraits. Single-minded, severe and temperamental, Venkatappa is an artist with a self-conscious mission ; unresponsive to his *milieu*, his output has an archaic quality which is informed, at his best, with delicacy and charm.

SAILENDRANATH DEY

In the performance of Sailendranath Dey, the primary impetus of the Bengal school is distinctly on the wane. The repertory of legendary themes, stylised forms and conventional techniques has become the hunting-ground of lesser faculties. His earlier pictures, like "Yasoda and the Infant Krishna", are spiritless repetitions of the elements of Rajput or Moghul painting ; others, such as his "Goddess Jagaddhatri", for all their ornate designing, have little significance as arrangements of coherent forms. In his later pictures, however, there is a conscious apprehension of organic rhythm, and the drawing is subtler and riper. Despite its primness and geometrical scaffolding, his "Yakshapatni" (*Plate* 22) has an artless expressiveness ; the maturer "Banished Yaksha" (*Plate* 23) seeks its structural balance in the harmony of its components rather than by their contrast. The symbols of his experience are not synthesised by the intuitive comprehension of their formal or romantic values ; his actual or imagined perceptions are not reinforced by a personal emotion.

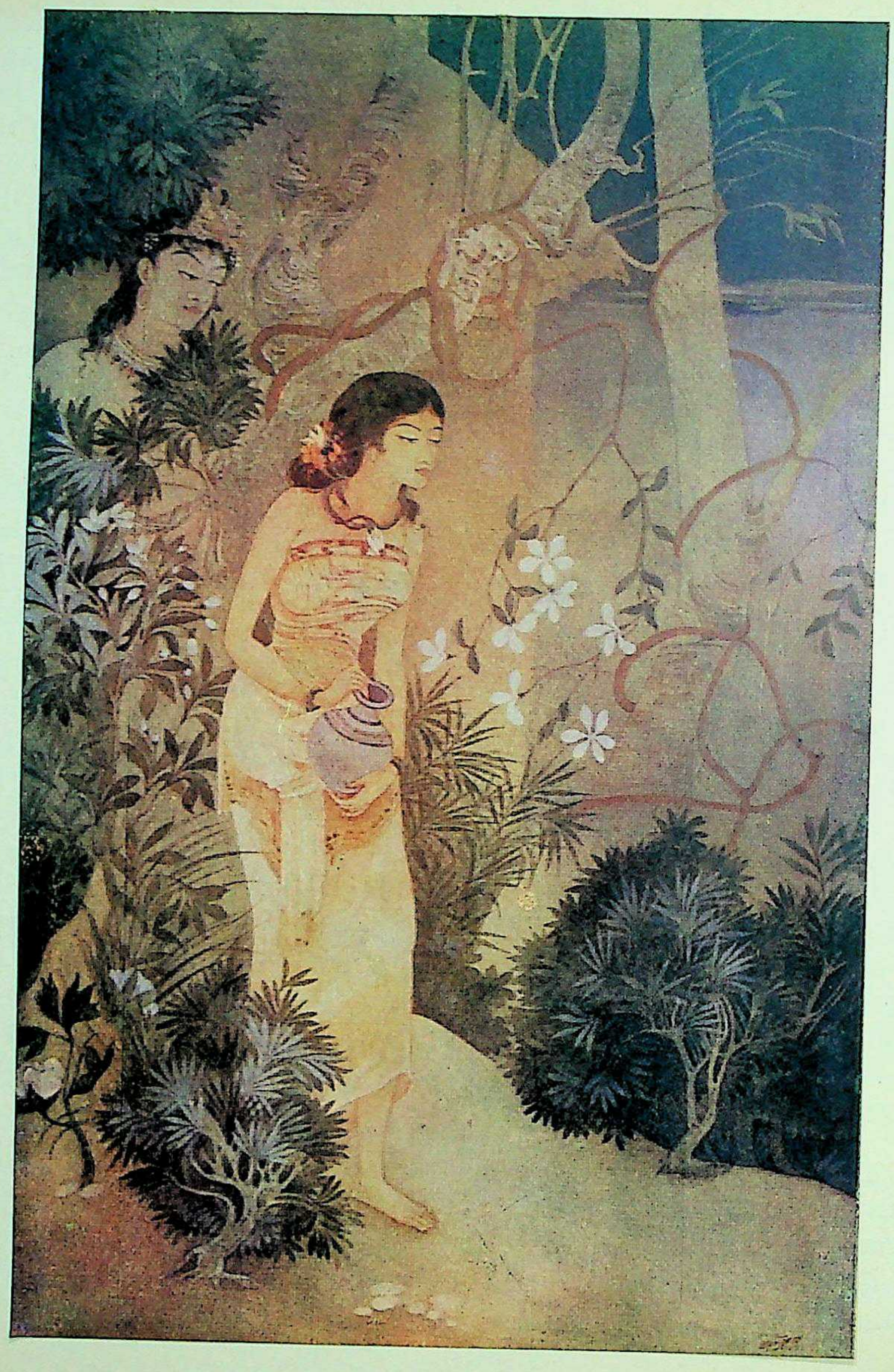
KSHITENDRANATH MAZUMDAR

Kshitendranath Mazumdar is the classic of the Bengal renaissance ; an artist to his roots, his deep religious moorings induced a succession of legendary and mystical paintings, especially centred on the Vaishnavite saint, Chaitanya. His outstanding merit was in evolving a synoptic language suited to his emotions, in the innovation of affective forms and gestures ; he developed a singularly felicitous style of delicate outlines and tonal harmonies. His conventional "Krishna Tamal and Radha" (*Plate* 24) is a fine study in autonomous movement, in the co-ordination of rhythmical forms and subtle colours : the drawing is at times the merest caress. Characterised by a similar fusion of formal architecture and colour balance, his "Chaitanya Leaving Home" (*Plate* 25) is further distinguished by a structural simplification and tonal contrast ; the saint, on the threshold of his renunciation, is set in the purity of white against his sombre dwelling, in which his wife by the window makes a picture of quiescent resignation. The evocative quality is inherent in his very organisations of form ; his paintings move by their own formal rights and their anecdotic content is extraneous to their essential value. His graceful figures are organised, like his "Jamuna", into decorative compositions of charming simplicity ; their design and spatial massing mark the transition to a plastic conception. In his "Sakuntala" (*Colour Plate C*) his flair for romantic architecture and lyrical colouring attain climactic unity.

Despite his classical discipline, he has little book-learning and his understanding is intuitive rather than intellectual ; apprehended emotionally, the symbols of his perception have the spontaneity that belongs to pure art.

SARADA CHARAN UKIL

Sarada Charan Ukil is symptomatic of the further dissipation of the authentic impulses communicated by the Bengal school ; its "classicism" is watered down in his work into an unsubstantial style of pale, sentimental colour washes that trail off in whispered undertones. This vapoury mannerism is his habitual idiom for his numerous picturisations of the legends of the Buddha and Krishna (see *Plate* 26) ; his proletarian faculty, attempting subjects of sublimity, results in barren compositions of disembodied lovers trysting in the heavens or personified waves rising in curvilinear anger. He specialised in a drooping, willowy, love-sick maidenhood rendered even more fragile by evanescent colours and fading outlines ; one such is made to look wistfully at a fluting Krishna, pendant in the high skies and half-hidden by a rainbow-cloud,



Colour Plate C. SAKUNTALA by Kshitendranath Mazumdar

Planche en couleur C. Kshitendranath Mazumdar : ÇAKOUNTALA

in an act inappropriately styled the "Message". His earlier pieces, before he adventured on his own professedly lyrical style, have robustness and substance, as his "Sita in Captivity", a picture of quiet desolation. These qualities are hard to find in his later stylisations. Like his "Id and the First Moon", a wrinkled fakir scanning the crescent pointed out by a damsel, they are feeble attempts at a transcendental style made up of vanishing tonal sequences ; a mistaken predilection for allegory and metaphor, as in his " Simple Faith " (*Plate* 27), further obscures his expression.

PROMODE KUMAR CHATTERJEE

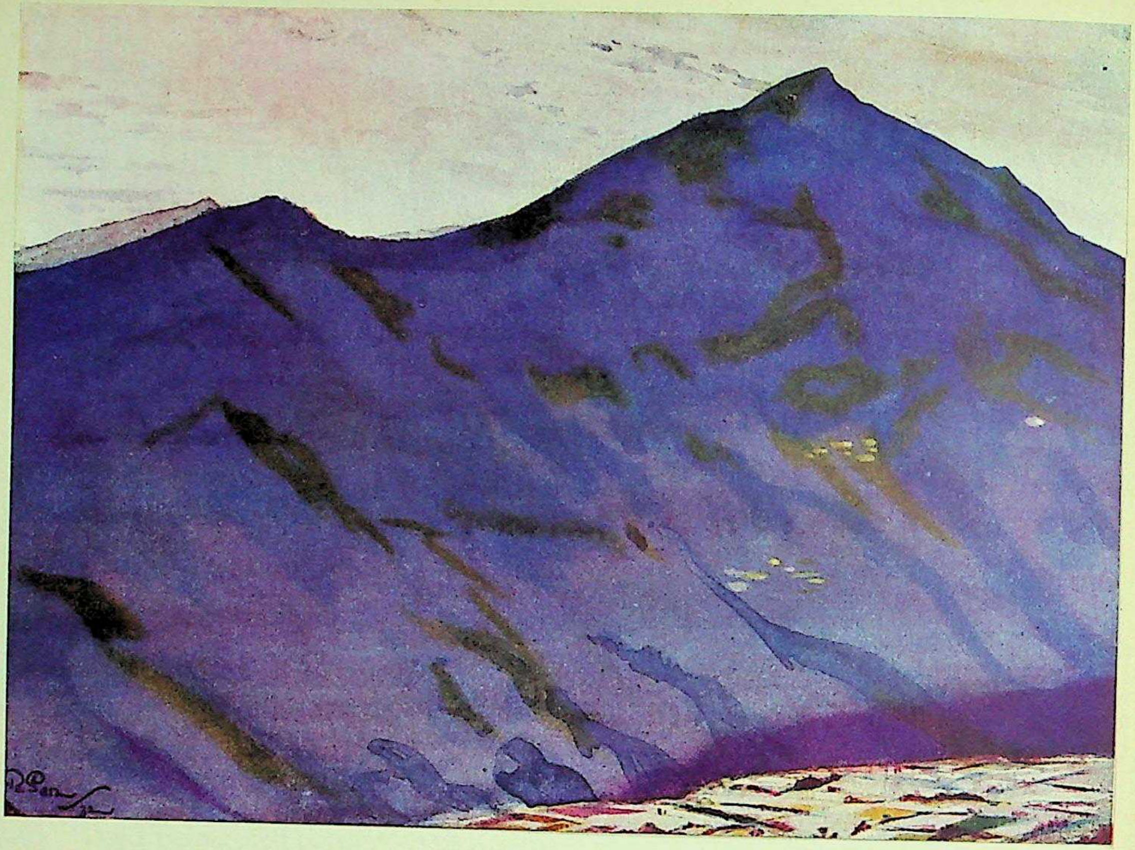
Promode Kumar Chatterjee is an assiduous painter of symbolic pictures of the Hindu pantheon (see *Plate* 28), but his symbolism is metaphysical and not aesthetic. His art is, in the greater part, pictorial philosophy ; his " Purusha and Prakriti ", for instance, is a diagrammatical representation of the Sankhya philosophy, of the interdependence of Spirit and Matter, symbolised by a lame old man astride a blind youthful woman, in a mutual effort at progress. This allegorical content is wholly irrelevant in an appraisement of its aesthetic value, which is little ; the criterion is really whether he has successfully found the visual equivalents for his perceptions whatever they may be, and if those physical symbols, being inherently emotive, are harmoniously organised. His " Chandrasekhara " (*Plate* 29) is evidently designed to represent the self-illumination of an ascetic Siva, symbolising in himself the progress of humanity attaining perfection through self-discipline ; pictorially, with a rather emaciated and symmetrical youthful ascetic whose forehead receives a disproportionate share of the white pigment, and the encircling halo and the crowning serpent, it makes a lop-sided design. His " Lakshmi ", depicting four elephant-shaped clouds pouring their waters upon a quiescent woman, is a poor design with less aesthetic value ; that it is a summation of the Hindu view of life, of the descent of the four-fold qualities of divine life to humanity *via* the goddess is a matter utterly outside the ambit of art. The companion pieces of the trilogy, " Durga " and " Sarada ", symbolise, with like irrelevance, the battle of the Spirit against Matter, and the eventual triumph and liberation of the Spirit ; their pictorial forms are merely incidental to the philosophical glossary.

Promode Chatterjee set out as a portraitist of competence ; an interregnum of spiritual wanderings led him to the Bengal school, but he brought from his Himalayan pilgrimage a philosophic mysticism, for which he strove ineffectually to find the visual symbolism. His work is not abstract in the sense of being unrepresentational ; it is his perceptions that are intangible.

BIRESWAR SEN

The work of **Bireswar Sen** in his latest, Himalayan, phase bears the transparent impress of Nicholas Roerich, a meeting with whom in 1932 was the turning-point in his painting. The first Sen was nurtured in the noon-day of the Bengal school ; to this formative period belong his decorous pictures of wistful womanhood, artistically of little consequence. Typical of his adolescent output is the figurative "Dawn", a symmetrical woman at right angles to a horizontal entrance, but his " Milk Maid " has a subtler patterning of contrasted form and colour.

Then, for a while, Edmund Dulac attracted him : obvious homages to the influence are the "Scribe", a prim picture of a baggy Turkish beauty dictating a letter, and a Dulaquesque couple "On the Sea-shore", the farther water expressed in a grating blue and out of tune with the softer key of the piece. His excursion in the Moghul



Colour Plate D. BLUE HILLS by Bireswar Sen

Planche en couleur D. Bireswar Sen: MONTAGNES BLEUES

style, the " Meditation " of an immaculate prince resting in canopied tranquillity, is a geometrical arrangement in straight lines, lacking merit. Nature, as yet barely suggested or very incidental, made through creeks and inlets in his later pictures, especially in that with the formidable title " To Whom Shall We Offer Our Sacrifices ! " ; one glimpses here the inspired pantheism that was to burst upon him from his discovery of the Himalayas.

While Roerich had signalised their majesty in blazing colour harmonies, Bireswar Sen functioned in terrible restraint (see *Plate* 30), sometimes in very diminutive pictures, hardly larger than a match-box, at which he worked with infinite patience to secure microscopic tone values. He prefers to do his larger pieces in pastels, for their speedier chromatic effects, captured in lightning impulses. Such are his " Mountain of Gold " (*Plate* 31), golden peaks amidst azure hills, with dark pines fringing a meandering rivulet, and the companion pieces, "Tattered Mantle", dissolving snow slipping down a mountain-side, and the "Sleeping Lion", an arrangement in grey, pink and blue. At his inspired best he accomplishes, as in the water-colour of " Pilgrims " mounting the treacherous path to the summit of Badrinath and in his serene "Blue Hills" (*Colour Plate D*), gentle colour harmonies in translucent tints of gold, greyish green and turquoise blue.

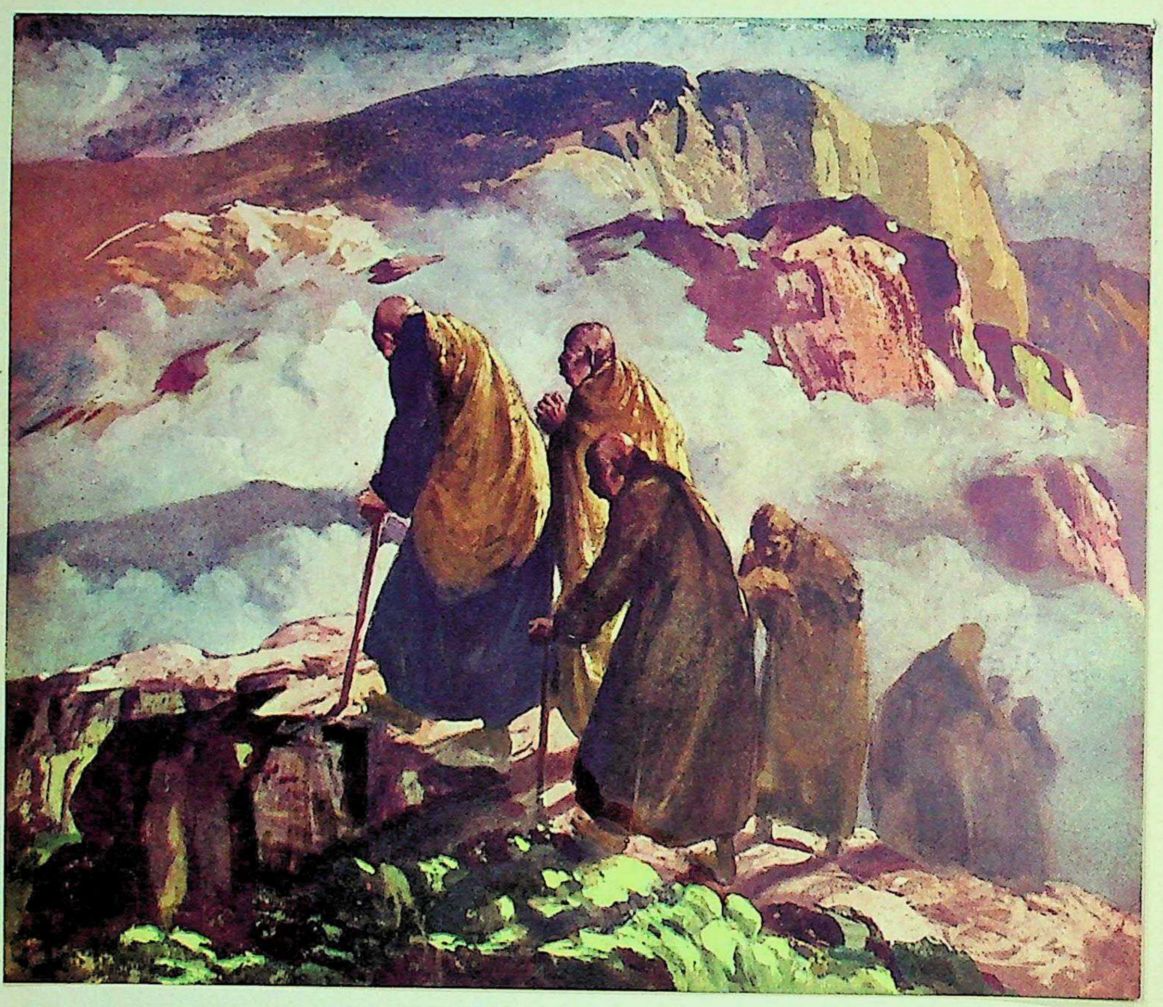
DEVI PRASAD ROY CHOWDHURY

The artistic faculty of **Devi Prasad Roy Chowdhury** is essentially three-dimensional : his genius expresses itself with equal facility and distinction in painting and in sculpture. Yet, he is not a sculptor who also paints, although his graphic expression is replete with glyptic reflexes. He depicts the tangible, the real and the living in symbols of intense apprehension. A dynamic personality, he invests his work with his own tremendous vitality ; his paintings are charged with a quivering emotion under an intolerable urge to express itself. He communicates to his work the immediacy of his own perceptions in equivalents of physical realism or romantic stylisation. He dared to be different from the stereotyped patterns and effete impulses of the Bengal school, from which he broke away in a spell of rebellious discontent ; then, he sought masters in the Occidental approach and returned to forge a definitive style, synthetic of the virtuosity and refinement of the Indian classical tradition and the naturalism of the representational art of the West. This individual style has become his standard, with slight perfections, for the conveyance of his aesthetic experiences ; he prefers water colours, to which he imparts the depth and solidity of oils, without their heaviness.

His pictures are, in the main, decorative statements of formal beauty, primarily addressed to the senses ; they are organised on the tangible foundations of visual appearances and not of conventional symbols ; his work is direct and is neither episodic nor allusory, and his figures have no intended thematic value, but are disposed as motifs in the integration of form and colour. His downright realism has no patience with sentimentality (see *Plate* 32) ; his emotional perceptions are distilled by his classical discipline into pure visual records, not dependent for their effects on extraneous romantic or literary associations.

Yet he excels in the art of romantic visualisation which is, however, purely sensory. He has accomplished a gallery of insouciant girlhood, signalised by his " Lepcha Maid ", a brilliant study of full-blooded femininity, instinct with a wild, flaming passion ; but, these qualities are inherent in the very pattern of the picture, in the formal and chromatic symbols adapted to its expression ; it is evocative by its saucy, squinted gesture, by the rhythm of its contours, by the arabesque of its ornamentation and, above all, by the delicacy of its human charm. Chowdhury's studies of the love-sick woman, such as his " Lotus Pond ", a languorous delineation of wasted youthful fragrance, and " Curiosity ", a puckish beauty ventured beyond her social confines, are affective by their sheer pictorial rights.

It is, however, as a portraitist that Chowdhury is at his best. He re-creates the whole man, with a rare mastery of the physical dimension and psychological insight, impressive in his classic dignity and poise. Among his outstanding portraits is that of Rabindranath Tagore, a sparkling composition in gold and silver ; that of a " Musafir ", a grim, bearded wayfarer, rendered in his noble lineaments, is a triumph of characterisation. The arduous march of humanity across " Perilous Paths " (*Colour Plate E*) is a favourite theme of Chowdhury ; the tireless travellers, scaling dizzy heights, make a design of great vitality, and the snow-topped peaks invest their grim determination with a sense of terrific infinity. The picture is also significant for its architectonic quality which attains ripeness in his " Road-makers " (*Plate* 33), a composition of faultless drawing and taut as a bow full-drawn, symbolic of Man versus Circumstance.



Colour Plate E. PERILOUS PATHS by Devi Prasad Roy Chowdhury

Planche en couleur E. Devi Prasad Roy Chowdhury : SENTIERS PERILLEUX

The orbit of Chowdhury's painting ranges from delicate water colours, as silken as his near-Japanese study of a rain-washed crow, "After the Storm" (*Plate* 34), to the architectural organisations of his larger panels, "Arati", a lighted pageant of a god in colourful procession, and "Bathing Ghat", an arrangement of tiers of figures in rhythmic action. His significance is not merely in his fusion of the Eastern and Western outlooks and techniques ; he has, more especially, motivated a brilliant efflorescence of artistic endeavour which may be styled the Madras school.

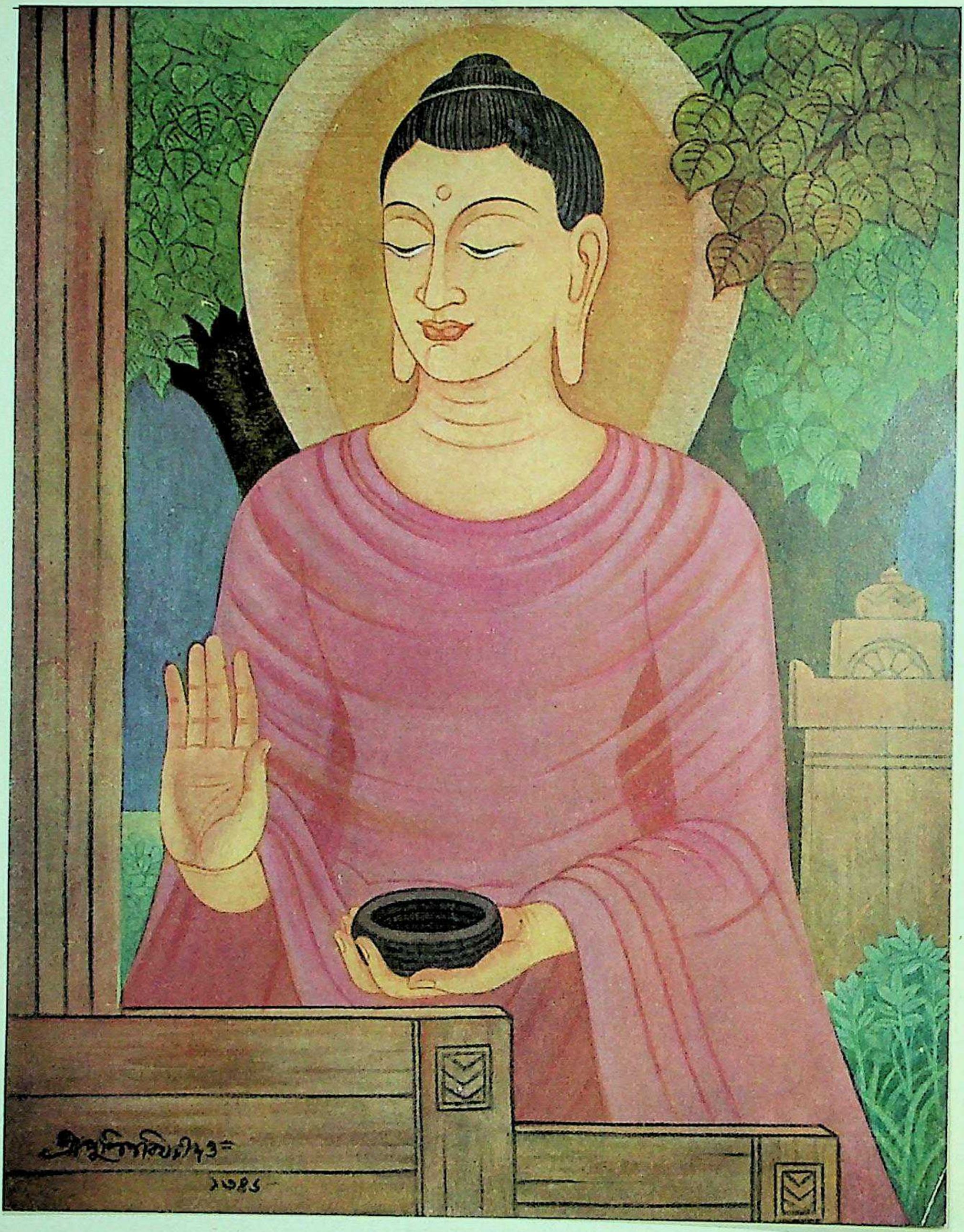
PULINBEHARI DUTT

The conscientious art of Pulinbehari Dutt is expressed in pictures of great refinement ; a fine sensibility, springing from an intense nature, is in continual pursuit of perfection ; his all too reticent paintings are the quintessence of his elegant perception. His aesthetic symbols are conditioned, in their magnitude and quality, by the apprehensions that give them birth ; he imparts to his language of communication the exaltation of his own mental synthesis. The patterns of his emotional experience are expressive of his affective moods, sensuous or rapturous ; line and colour are ordered into harmonious sequences of delicacy and intensity. His "Meera" (*Plate* 35), recaptures, in the tranquil rhythm of its relative forms, the spiritual abnegation of the god-intoxicated princess ; the picture, flawlessly rendered in monochromatic nuances, has a resilient strength. A study in emotional poise, his "Buddha" (*Colour Plate F*) is an architectural composition of integral forms and blended colours ; the emotive gestures project a rhythmical pattern of great beauty. His idiom is drawn from the Bengal school, but it is reinforced by a progressively individual perception ; his work can be subtly suggestive, in line as well as in tonal values, like his austere rendering of an old woman in "Meditation", or naively decorative in its formal arrangement, like his "Song of Freedom" (*Plate* 36).

The art of Pulinbehari Dutt is an extension of his own deep and serene personality. A Gray of a painter, his limited output is founded on values which are professedly spiritual rather than purely formal, in the firm belief that art is firstly self-expression and only secondarily communicative. This, incidentally, is to discount the relative importance of the conveyance of the inspiration, however exalted, because it is of the coherence of expression and intention that art is made. As it is the visual equivalents that express the artist's mind, a judgment of his faculty is primarily one of their tangible adequateness, in themselves and in their ordered relations.

MUKUL CHANDRA DEY

The precocious talent of MUKUL CHANDRA DEY was launched under the immediate twin auspices of the Tagores, the artist and the poet. Accompanying Rabindranath on a world tour, he imbibed somewhat of the spirit of the Japanese art revivals, headed by Taikwan and Kwanzan ; to them he obviously owes his economy of line and colour, and the transcendental treatment of the commonplace. A visit to America introduced him to the art of etching, in which he gained considerable proficiency ; then, making pilgrimages to Ajanta and Bagh, he reinforced the exactitude of his calligraphy with sinuousity and cadence. At the Slade and at South Kensington he laid the technical foundations of his unfolding faculty under teachers so expert as Sir Muirhead Bone, Professor Henry Tonks and Sir William Rothenstein ; he mastered the dry-point and held commended exhibitions at Burlington House and the New English Art Club, London. Returning home, he was pitch-forked into the headship of the Calcutta School of Art, crowning a career of exceptional promise. That it has, in the main, remained unfulfilled is a commentary on the withering routine of his exacting administrative tasks. His art is distinguished, in the greater part, by a technical perfection and linear subtlety, especially manifest in his portraits ; among these, outstanding are those of Abanindranath Tagore and of the Poet, marked alike by a communicative rhythm and colour feeling. While he owes the economic suggestiveness of his outline to the imperatives of the etching process, the lessons of Ajanta have induced decorative patterns of romantic beauty, such as his "Sakuntala" (*Plate* 37), and the group of "Girls Dancing", an early performance in the classical tradition. Yet, his flair is for the actual, captured in decisive strokes of pictorial brevity ; he creates a sense of atmosphere, of light and air and spatial immensity.

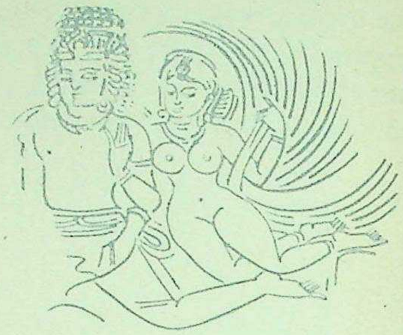


Colour Plate F. BUDDHA by Pulinbehari Dutt

Planche en couleur F. Pulinbehari Dutt : LE BOUDDHA

* * *

These were the torch-bearers of the Bengal renaissance, among the apostles of Abanindranath Tagore. The first spurt of artistic creation spent itself ; the reformist movement, clinging to a golden long-ago, became retrogressive, complacent and esoteric ; it covered its ineptness by mystifying allegory and metaphor, by an effeminate and sterile stylisation ; it became ossified, without self-renewing impulses ; its sensations, divorced from life, from its essential humanism, lacked vitality and excitement. Thus, the archaic waters of the Bengal school flowed on eventlessly, except for occasional ripples of discovery and wonderment. Gradually, however, other visions stirred newer aesthetic approaches, not outright revolutionary at first, but different, with the stimulative impulses of individual perceptions.



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NEW HORIZONS

M. A. RAHMAN CHUGHTAI

THE broad Oriental foundations of the art of MUHAMMAD ABDUR RAHMAN CHUGHTAI are parallel to the basic impulses of the Bengal school ; yet, the Persian mode, a heritage of his ancestry, is a major ingredient of his distinctive style. The indelible stamp of "Chughtaism" consists of deliberate distortions of anatomy, informed by a certain graceful naivete and charm. The phantasies of shapes are rendered in plastic lines at once spontaneous and fluid—qualities mastered in his cognate accomplishment of etching. His later colour sequences, in loud notes of yellow, green and red, have the evocative significance of the Kangra miniatures ; the transparent colour wash, repeated in granular tones of subtle intensities, is strengthened with tempera to secure luminosity as well as solidity. The patterns are, above all, decorative, embroidering the essential framework with floral or geometrical designs. Chughtai's early pictures, in the manner of the Bengal school, are episodic and illustrative, pretty but banal ; the pliable line and resonant colour belong to his later work. He has invented for himself a personal symbolism, a system of formal and chromatic equivalents to the intensity of his emotions. His paintings are neither exuberant nor abrupt ; the imagined perceptions are distilled into restrained statements of tender outlines and reposeful colour harmonies.

Chughtai's prolific output is astonishingly variegated in theme and conception, from the suggestively simple "Withered Flower" (*Plate* 38), a charming essay in flat masses bounded by quivering lines, to more elaborate compositions, such as his "Draupadi", the curvaceous princess contrasted with the pillared threshold in straight lines. While his preference is for an emotive elongation of his figure structures, typified by his "Vishwamitra" instructing his royal pupils in archery, the artist can accomplish portraits of luscious womanhood, like his "Ambapali", a decorative rendering of realism. His faculty for romantic imagery appears in the picture of a medieval beauty "After the Bath" (*Colour Plate G*) ; the silken curtain in ochre sets off the semi-draped figure in soft tones of white, red and black, while the background of deep blue is broken by a judicious placing of straggling green leaves. His drawings in multi-coloured inks, Colour Plate G. AFTER THE BATH by M. A. Rahman Chughtai

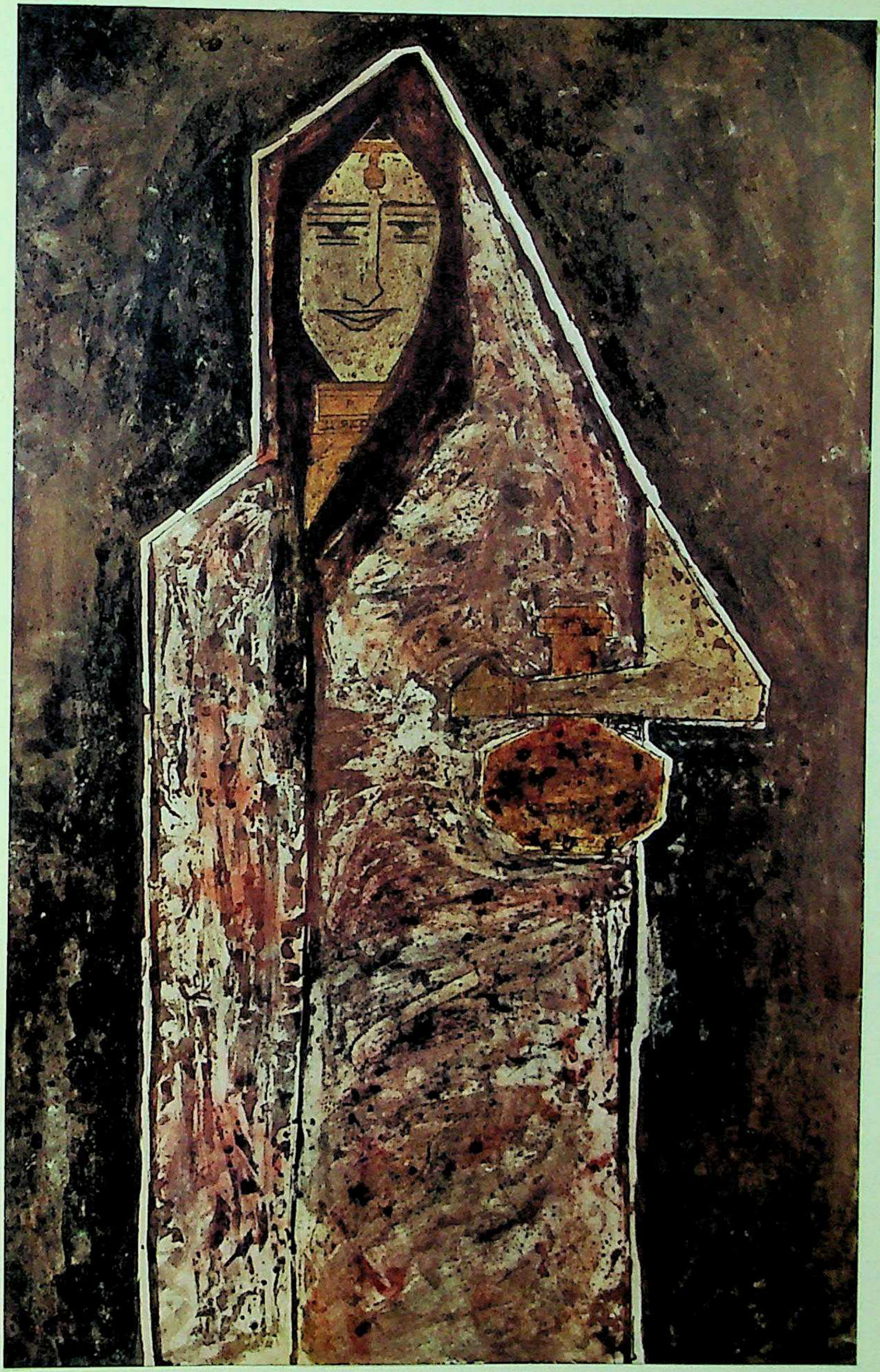
Planche en couleur G. M. A. Rahman Chughtai : APRES LE BAIN such as " Nataraja " and the " Divine Cow-herd " are significant only for their graceful sinuosity, but the coloured outlines are quite irrelevant, because the Indian ink, in its infinite gradations of tone, can by itself be suggestive of colour-feeling.

RABINDRANATH TAGORE

The art of RABINDRANATH TAGORE is without epoch ; it has the spontaneous rhythm of children's imaginings and the primitive's terrible expressiveness of the subconscious. It knows no rules except the compulsions of his own pressing impulses ; it is itself, without precedent. It erupted out of the written word of the septuagenarian poet, unforeseen by him ; latent, it demanded to be brought forth. It was the issue of the calligraphy of the seer whose vision was primarily in his words ; strangely, it was born of his rejected thoughts, from the scored-out fragments of his written page ; it entwined these islands of erasures with ambient lines ; the chaotic, nameless shapes were soon shepherded into arabesques of monstrous snakes and birds and floating archipelagoes. The artist was born. " When the scratches in my manuscript cried, like sinners, for salvation and assailed my eyes with the ugliness of their irrelevance, I often took more time in rescuing them into a merciful finality of rhythm than in carrying on what was my obvious task ". The pastime became an obsession, but it was not yet art, only its process. In its next determinant phase, the spontaneous flexures were emancipated from the parent script and launched as pictures in their own right, moulded by the inherent logic of their own forms, and instinct with the plasticity of their rhythms. The web of interlinked curves becomes an ideograph ; the pen is pressed into service not only at the point but also at its sides and at the butt ; it is dipped and driven in inks of various hues in a spontaneous submission to the rhythmical impulse ; the erstwhile apparitions become the images of his abstract emotions, disposed in pre-destined patterns of linear harmony and formal beauty. At first, he sought no meaning to his designs beyond what inhered in the self-evolved harmony of their organic wholeness ; gradually, his pictures, touched with memories of physical appearances, became reminiscent of natural forms. By a wholly unconscious and independent impulsion, his art became expressive of the radicalism of the age ; he arrived at aesthetic statements inspired by a vision akin to those of his European contemporaries, of the expressionism of Kandinsky and Nolde, the emotive anatomy of Modigliani and the ingenuous curiosity of the Douanier Rousseau. From his nameless graphic phantasies to the representational pattern of "Lady with a Pitcher" (*Colour Plate H*), evidencing, incidentally, a concession to external resemblances, Rabindranath Tagore has accomplished an expressive gallery of phantoms of faces (*Plates* 39 and 40), writhing figures, enigmatic birds of prey, statuesque or in flight, labyrinthine forests and monsters in agony.

JAMINI ROY

The significance of JAMINI ROY to contemporary Indian painting is sometimes overstressed and the extravagant claims made for his work have somewhat obscured his import. This is, in the main, contextual ; he was a cathartic corrective to the sentimental irrelevance of the Bengal school and, in the process of rebellion, formulated a personal solution with a racking obsession of purpose. He consciously sought and found in the folk art of Bengal his universals of form ; he did not invent his symbolism

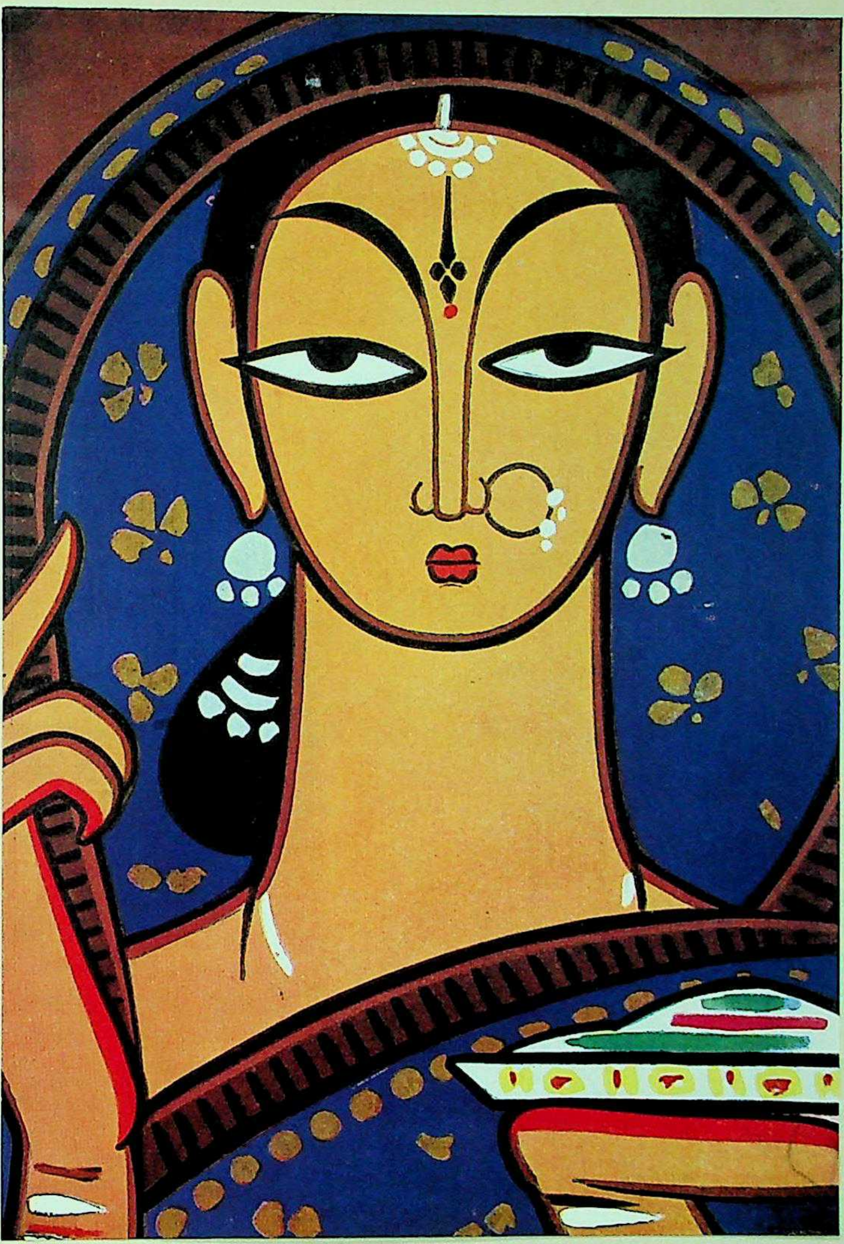


Colour Plate H. LADY WITH A PITCHER by Rabindranath Tagore

Planche en couleur H. Rabindranath Tagore : DAME AVEC CRUCHE or equivalence, but accepted unquestioningly the simple imagery of this folk art tradition. He is not original but derivative, with distinct echoes of the Post-Impressionists and of Picasso ; arrived at his integrated symbolism, he has repeated himself in endless variations of his structural formula ; he has become the victim of his own virtuosity ; he has ceased to move forward. His outstanding qualities, making up the counter-sheet, are an impeccable draughtsmanship ; a decisive, minimal line, taut and inevitable, rendered with an unfailing certainty; the sheer integrity of his aesthetic quest, its agonised fulfilment in fanatical, bitter, ineloquent seclusion ; a total sincerity of craftsmanship, tested by years of self-questioning ; a burning intensity of creative expression, down to his self-made mineral or vegetable colours ; the compact rhythm and sense of poise in his compositional types ; above all, a conscious striving, like Cezanne's, for the quintessence of form and the purity of line.

To his early grounding in the academic tradition, of classical nudes and orthodox portraits, Jamini Roy certainly owes his technical assurance, his austere restraint and linear mastery. His short-lived fellowship with the Bengal school served only to drive him away from it ; he fled, in a home-going, to the fountain-heads of the folk culture of Bengal. He assimilated, in an intellectual pupillage, the pure, simple forms of an ingenuous, myth-creative art which a social *milieu*, turned away from the dead-weight of hieratic formulae, had thrown up, with a plenitude and vitality that come only from kinship with the soil. He lived for long years in close communion with its dynamic symbolism, its communicative rhythm and its glorious universality ; he assiduously imbibed its mechanism of communication, the opulent line, the flattened design and the pure, ungraded colours set down in all their vital, full tonality ; then, after unremitting experimentation, he invented a system of composition in which he disposed the symbols of folk art in varying patterns to express a gamut of perceptions, in the slightest deviations from the archetype, such as a tilt of the head, a flexure of the muscle, a displaced limb or a contrasted colour. This mechanism still remains his invariable means of aesthetic expression ; lacking a wider sympathy and an enlarged curiosity, he is chained to the symbology of the derivative folk culture, to its iconographic cliches, without the impulse forward towards the fresh integration of organic forms.

The units of his pictorial arrangements are archetypal, like his " Gopini " (*Plate* 41), " Radhika ", " Offering " (*Colour Plate I*), " Baul " and " Christ " ; the design is enclosed in a flexible, cursive line in swift, decisive sweeps ; its rhythm is born of its spatial relations, and the detail is functional rather than decorative ; the component parts are, in the convention of folk art, heart-shaped or lotus-shaped, and plasticity is secured by the sheer outline. Then, he proceeds to construct his organic systems by a process of symmetrical repetition, exemplified by his " Gopinis " (*Plate* 42), " Krishna and Balaram " and " Jesus and Joseph " (*Plate* 43) ; the associate figures are reproduced in almost identical anatomical outlines and floral motifs, but distinguished only by their different colourings. The next step is to balance the central figure against a similar pair or triad or foursome of auxiliary figures in the background, as in his "Pujari Women", "Baul Group", "Kirtan Group", "Christ and Two Disciples" and "Ganesh and Parvati", the supporting cast being mere facsimiles of one another: the artistic intention being of course not to distinguish the figures, but to arrange them into emotive patterns. Yet, by the slightest organic displacement, like a centred eye-ball or a lifted brow, the seemingly similar figures, such as his "Three Drummers",



Colour Plate I. OFFERING by Jamini Roy

Planche en couleur I. Jamini Roy : OFFRANDE

are invested with individual attitude. In his larger pictorial schemes, like the "Santhal Dance", in equalised planes and with a touch of the Egyptian profile, the gestural inflexions are tried out on an extended canvas to animate a bigger structural group, but this is accomplished by the slightest departures from his formal norms, with an astonishing diversity of resulting expressions.

Thus, the direction of Jamini Roy has been in permutations of his standard images of expression rather than in their newer formulations, much less in the quest and discovery of other aesthetic symbols and motifs. However, his authentic pursuit of folk iconography has become the starting-point of a " neo-primitivism " in modern Indian painting, of which the more distinguished exponent is Sheila Auden.

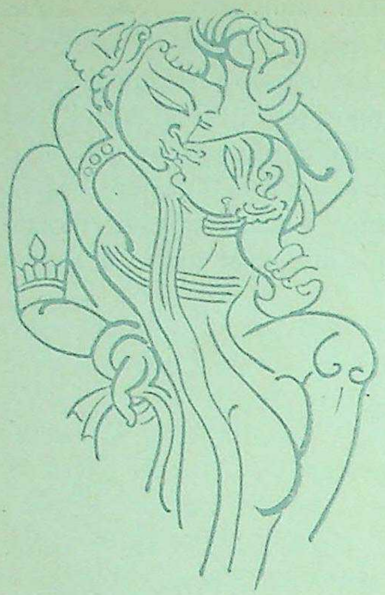
AMRITA SHER-GIL

The artist, next to Abanindranath Tagore, with the most significance to modern Indian painting was **AMRITA SHER-GIL**, of mixed Sikh and (by her mother) Hungarian blood, cut off, barely twenty-nine, in a broken arc of resplendent achievement. Schooled in the Ecole des Beaux Arts at Paris, her aesthetic roots were in Post-Impressionism ; she was tremendously influenced by Gauguin's architectural forms and harmonies in pure colours ; to Modigliani she evidently owes her attenuated, evocative figures in summary, singing outlines and flat colour patterns, instinct with a quaint melancholy. It was eventually to the heritage of India that she turned naturally : (" I don't think I shall paint at all in Europe ; I can only paint in India ; elsewhere, I am not natural, I have no self-confidence "). She returned, emancipating herself, to the plastic rhythm of the Ajanta frescoes, the glyptic purity of Gupta sculpture and the calligraphic delicacy and vivid humanity of Basohli and Kangra painting, which she integrated to re-create a vital, living India " of dark-bodied, sad-faced, inevitably thin men and women ", silent, silhouette-like, with an indefinable pathos.

She repudiated the Bengal school with ruthless condemnation, for its devitalised effeminacy, for " feeding almost exclusively on the position of mythology and romance ", for its insensible and endless imitation of the forms of the past. Her coruscating mind was endowed with a keen critical sensibility, and she would not, being a trifle dogmatic and impatient, suffer plodding foolishness in art, however self-righteous. She proceeded unconcernedly to make her own aesthetic discoveries, expressing them (in the fullest consciousness of their unfamiliarity to the " rabble " and the orthodox) in terms of her urgent experiences, in visual equivalents created by that very expression. She was naturally incomprehensible in the context of the archaistic, hieratic art of the day, and her work was understood less and less : (" I am starving for appreciation, literally famished "). She had an insatiable appetite for pure decorative colours which she put to very original lyrical or romantic uses, disposing them in planes of flat relief ; her uncanny facility in placing sheer blacks and whites to stress emotive points of focus is brought out by her " Bathing Elephants ", a compositional success, painted in glittering black against a decorative ribbon of bullock-carts done in translucent white.

Her unquestioned mastery of style and technique derives from a brilliant draughtsmanship, of which her early " Resting Nude " (*Plate* 44) is a fine example ; already, the adventitious detail is ironed out to mould the fundamental plasticity of the human form which she was more specifically to organise under the inspiration of Ajanta.

More notably in her " Bride's Toilet " (*Plate* 45) and in the " South Indian Villagers Going to Market ", she re-created the architectural rhythm, the plastic design and the ineffable atmosphere of the Buddhist frescoes rather than their formal symbolism, while the tones of heightened colour and the warm humanity of her " Story Teller " are clearly assimilated from the lively lyricism of the Pahari miniatures. She strove continually towards the purity of basic forms in plain relief, without the slightest concession to their abiding humanism ; she achieved in her more outstanding figure studies, such as " Three Young Girls " (*Plate* 46), "Composition", " Hill Men " and " Child Wife " (*Plate* 47), the monumental simplicity and vitality of primitive art. She captures something of its primordial quaintness and naivete in her later " Ganesh Puja ", presaging, in its structural refinement and formal equivalence, a newer creative efflorescence. The appraisement of her work, like her own tragic life, must end in a broken arc, because its perfect round was never to be.



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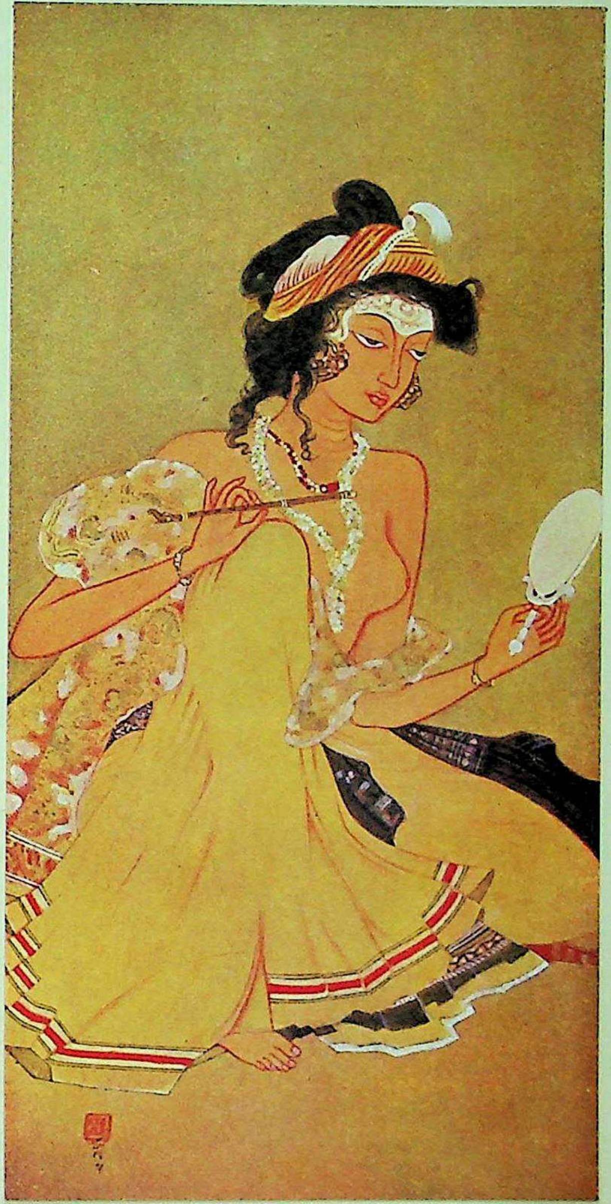
SANTINIKETAN

The manifestations of the Bengal school were, Bombay excepted, country-wide. Its corrective, historic function fulfilled, the renaissance formulated complacent and stagnant standards of graphic expression. The resulting painting effort seized on this hieratic symbolism with fierce self-gratification in a pitiful travesty of the pioneers ; for nearly a quarter-century, the insignia of the Bengal school passed off much deplorable activity as the quintessence of *Indian* painting, until the tedious movement provoked its own counter-revolution.

The most outstanding painting endeavour was, however, at Santiniketan, which Nandalal Bose endowed with something of his own various and inexhaustible vitality. Here, under the aegis of Rabindranath Tagore, a simultaneous process in music, painting and literature was afoot towards a synthetic cultural atmosphere. Left to unfold as their fancies listed, the students, an inter-provincial assortment, pecked at every inspirational source at hand in quest of their aesthetic *metiers* ; from the welter of this eclectic functioning there emerged authentic talents.

DHIRENDRA KUMAR DEV BURMAN

An early hopeful, Dhirendra Kumar Dev Burman impressed by the delicacy of his flowing line enclosing decorative patterns in subdued, coalescent colours. The promise of his "Buddha and Sujata", an essay in architectural balance, is realised in his gracefully romantic "Radha" (*Colour Plate J*), notable alike for its sensuous beauty and fastidious calligraphy, and informed by a Japanese flavour. His faculty for mural decoration found scope, under the direction of Sir William Rothenstein, on a section of India House in Aldwych, London, but the expectation of his further progress has faded out in performances so jejune as the geometrical "Temple in Bali", a picture of emerging women-devotees regimented on a rectangular threshold.



Colour Plate J. RADHA by Dhirendra Kumar Dev Burman

Planche en couleur J.
Dhirendra Kumar Dev Burman: RADHA

RAMENDRANATH CHAKRAVARTY

Ramendranath Chakravarty set out, under the immediate auspices of Nandalal Bose, as a votary of the classical Indian painting tradition; but, his aesthetic vision has since been reinforced by wider impulses, more especially by modern French painting. The basic element of his art is the virtuosity of his linear design, a distinctly Oriental mode which he has progressively adapted to express his many assimilated moods and styles. After his early illustrative phase, exemplified by his naively allegorical " Marriage of Siva ", a rendering of the cloud-borne god in celestial procession, and his portrayals of the legend of the Buddha, his flexible talent opened out to the beauty and drama of life around him, of rural Bengal especially. He invested the commonest and the meanest with a simple lyrical charm and spontaneous grace ; such are his " Bride's Departure " and " Market Corner ", scenes of everyday. His extensive travels, first in India and Ceylon, and then across Europe, broadened the canvas of his vision and revealed other horizons. He enriched the ambit of his techniques by successive apprenticeships in the Western arts of etching, aquatint, wood-engraving and dry-point ; yet, through the shifting currents of extraneous influences, he remained firmly anchored to his Indian heritage. From his palpably classical " Sakuntala " (*Plate* 48) and " Santhal Musician ", vividly decorative works in tempera, to his impressionistic landscapes, " Village Decca " (*Plate* 49), " Pir Pahar " and " Bhutia Bustee ", decisively vigorous, the slant is perceptibly towards modernism. He bridges, by his equipment and preference, the old and the new in present-day Indian painting ; there is, however, no dichotomy in his work ; the urgency of his perceptions calls for an integrated aesthetic which is struggling to be born.

BENODE BEHARI MUKHERJEE

The sparing output of BENODE BEHARI MUKHERJEE, also a man of letters, has a refined aestheticism manifested especially in his riper work, such as "Dipawali" and "Musings" (*Plate* 50). His compositions, at once vibrant and ornate, have a linear rhythm fetched from the folk art of Bengal. His seemingly hurried execution derives from a compelling necessity to register a pre-conceived pictorial whole, but he has travelled a long way from his earlier landscapes, like "Autumn", which want plasticity and organic coherence. He has arrived at his graphic notation by a progressive simplification and by concentrating on the determinant elements in the design ; his transitional " Santhal Mother and Child " secures in the broad treatment of its expressive figures both verve and movement. But, the sum of his achievement is significant merely for its direction, for the contextual choice of his themes and the organisation of their pictorial relations.

MANINDRA BHUSHAN GUPTA

With his roots fixed in the recondite symbolism of the Bengal school, MANINDRA BHUSHAN GUPTA has been stirred, in an occasional break-away from its laboured archaism, to record his pressing visual apprehensions, to express the temper of his age. Symptomatic of this urge is his "Bengali Interior", an unforced genre, with the breath of freedom sweeping through its opened doors. His "Badrinath", however, lacks architectural vitality : the giant Himalayas seem to hang like fleece. As an essay in structural design, his "Pilgrims of Kedarnath" is better, but its schematic ingredients are virtually repeated in his fussy " Banished Yaksha ", which suffers further from its instantaneous comparison with Abanindranath Tagore's classical rendering of the theme. A happy blend of landscape and legend, Gupta's " Jayadeva Mela " is naively conceived against supporting columns of trees, but the group of pilgrims, inspired by Pahari examples, fails to impress. His " Daughter of the Hermit " (*Plate* 51) is indicative of the languorous sentimentality of the Bengal school in decline ; his more recent efforts at pictorial allegory, the " Conquest of Hatred " and the " Lord of Peace ", based on the topical communal riots, are singularly flat and of no aesthetic consequence.

SUDHIR KHASTGIR

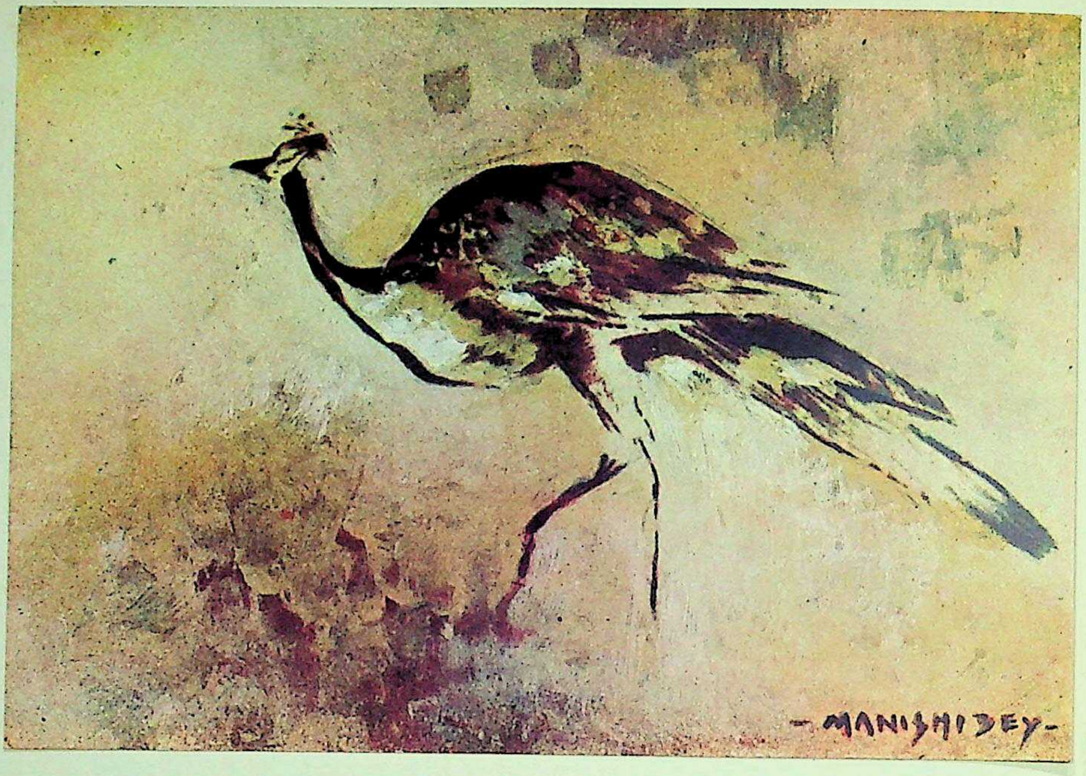
The distinguishing quality of SUDHIR KHASTGIR's paintings is the transmission of a lyrical rhythm ; the composition as a whole is informed by a harmonious, quiescent dynamics, emphasised by an evocative gesture. His best pictures are conceived with an intensity of inspired consciousness and are, like his pulsating " Drum-Player " (*Plate* 52), executed in daring sweeps of exuberant brush-strokes ; the picture has an inward quality and reflects a mental synthesis of form and movement. This expressional style is the prospecting phase of a versatile artist who is also a sculptor of merit ; he has accomplished pictures of sensitive humanity, such as his " Grief " and the impressive "Dark Girl", of simply tranquil and tender colour harmonies. The same deep sympathy activates the apparently slap-dash efforts like his " Mother and Child " and " Unhappy Soul " (*Plate* 53), a rhythmical organisation of form and feeling. Khastgir's assertive line, in its unsophisticated vivacity, is redolent of Kalighat painting, but its symbolic or ornamental uses are his own. His splashing line is not invariably successful or elegant however, and his projection of the rhythmic gesture can occasionally become a tiresome mannerism.

MANISHI DEY

The wayward talent of MANISHI DEY is not rooted in any one style or technique ; from his early decorative phase to his latest austere, stark realism, his impulsive output is a kaleidoscopic assembly of fleeting moods. He can be meticulously painstaking, achieving pieces of elaborate refinement, such as his elusive paintings of Indian maidenhood, utterly fascinated by the sinuous rhythm of the female form. Striking another amplitude, his elastic vision can, under the terrible impact of social catastrophe, depict the bleak, unrelieved misery of the " Bengal Refugees " (*Plate* 54) in sanguinary patterns of uprooted humanity ; the style, suiting the subject, has a piercing realism, expressed in glinting lines and colours, shorn of all sentimentality. His mutinous spirit, refusing to be tagged to a style or tradition, may yet adventure forth under the compulsion of other emotional stresses. This stylistic diversity has largely handicapped the maturing of his art which tends to trail off in abandoned strands ; yet, whatever his impelling mood, from the forthrightly romantic " Call of the Lute " (*Plate* 55), and the simply representational but idealised " Peacock " (*Colour Plate K*), to his lyrical landscapes in diaphanous colours, like the brilliantly suggestive "Bridge" (*Plate* 56), his work bears the unfailing impress of authentic art.

RAMKINKAR

The prolific energy of RAMKINKAR is startlingly proficient both in painting and in sculpture, without the one, however, throwing any perceptible reflex on the other. That is because, with essential integrity, he thinks and functions directly in the medium itself, without having to transliterate his formal apprehensions. His ruthless self-expression has the primitivism of the pre-conscious ; it can, like Kandinsky's or Klee's, be fiercely abstract. Ramkinkar's geometrical fantasies, such as the severely diagrammatic "Winter Landscape", and "Cloudy Evening", verging on the grotesque, are governed by their own laws of aesthetic logic and perspective ; to the shape-curious



Colour Plate K. PEACOCK by Manishi Dey

Planche en couleur K. Manishi Dey : LE PAON

artist himself, each is a pictorial fact, urgent with a new reality and instinct with a life of its own. The danger in his abstract representations, like the " Composition " (*Plate* 57), is the facile progression towards intellectual nothingness and the eventual negation of the aesthetic impulse.

It is, however, in his sparkling studies of toiling peasantry that Ramkinkar excels. The enduring qualities of his superbly evocative " Santhal Family " (*Plate* 58), a composition in ordered forms, and the associate " Siesta after Harvest ", of tired out labourers sagging to rest, spring from the informing humanity of their subjects rather than from their incidental physical resemblances. The impulsion of his art is towards the cubist reconstruction of the facets of forms in intersecting planes and masses, exemplified by his " Mother and Son " and the " Birth of Krishna ", an arrangement in luminous lines and coherent masses. But his art seems to have lost for ever the ingenuous charm and simplicity of his earlier " Girl and Dog ", and the spontaneous vivacity of the " Picnic Day " (*Plate* 59), capturing in sweeping, broad contours the gay abandon of girls on holiday. A crisis in his aesthetic soul, which a moribund hieratic art could no longer satisfy, urged him towards an individual prescription ; in his far-seeking quest he has drawn unreservedly on every available source and style, ancient as well as contemporary.

RANEE CHANDA

The delicate beauty of RANEE CHANDA's paintings inheres in her sensitive responsiveness to formal rhythm ; to her precise craftsmanship she brings a faculty for ornamental design. With painting in her blood, she unfolded in the late summer of the Bengal school, to which she is broadly affiliated. She has achieved pictures of individual refinement, such as her radiant "Mother and Child" (*Plate* 60), fastidious and decorative, and the more ambitious "Radha's Sorrow" (*Plate* 61), the flowing sequence of its rhythmical figures bringing up the transcending grace of the focal subject. Her sombre colour harmonies belong naturally to the contextual temper of her tragic themes, and her sensitive portraiture makes a vivacious blend of verisimilitude and idealism in subtly suggestive lines and colours.

LUCKNOW SCHOOL

THE Lucknow school, fostered by Asit Kumar Haldar and Bireswar Sen, is a further remove from the main springs of the Bengal movement. Transmitting the limited impulses of their own lights, the missionaries trained a generation of circumscribed talent ; the derivative effort is undistinguished, save for a few skilled exceptions.

A. D. THOMAS

Of these A. D. THOMAS stands out for his portrayals of the legend of Jesus in the stereotyped idiom of the Bengal school. He is notable, however, for the virtuosity of his linear design, of which the "Madonna and Child" (*Plate* 62) is a graceful example, especially for its structural refinement and plastic suggestiveness. His flair for architectural composition is best expressed by his stylistic "Harijans at the Well", ordered in its spatial relations and dexterous in the treatment of balanced figure groups. In his simpler "John, the Baptist" (*Plate* 63), Thomas forces the mere representational technique, in a departure from his traditional style, to essay an ingenuous simplicity of effect, but with limited success.

PRANAY RANJAN ROY

At his best Pranay Ranjan Roy captures something of the linear intensity of Moghul painting and reproduces to considerable effect its old-world air of aristocratic indolence ; but, the medium of his assiduous stylisations is invariably the pale, semi-transparent water colour which is strengthened occasionally by granular tones to secure plasticity and depth. He has, incidentally, evolved a languorous, dainty womanhood, of which his romantic " Passing Spring " (*Plate* 64) is typical ; its subtle colouring and delicate outlines are integral to its emotional tone. Not all of his pictures attain the formal refinement of his " Idle Hours " (*Plate* 65) whose geometrical arabesque and hanging ivy are exquisitely attuned to the lassitude of the princely subject. The conventional symbolism of his more elaborate essays in Moghul atmosphere, the inevitable lotus pond, the incidental peacock, the traceried, turreted walls and the zig-zags of bounding parapets can cloy ; the collection of graces can be emotionally flat.

K. M. DHAR

Kiron Dhar's authentic capacity for pictorial organisation explores the visual equivalents to his imagined perceptions. There is no attempt at abstract representation, but the lyrical idea is expressed with delicacy of touch in a formal symbolism which creates its own wistful atmosphere. He fashions the traditional Oriental mode, treated with discerning restraint, into a flexible instrument of self-expression ; a notable example, his " Eternal Tune " (*Plate* 66), done in evanescent colour washes, induces a mood of tranquil expectancy overwhelmed, however, by its technical finesse. His " Lily of the Valley " (*Plate* 67), more full-blooded but a trifle posed, makes a picture of supple vitality in its contrasted tones, but is weakened by its peccable spatial architecture. There is a touch of the Chinese manner in his very stylised " Royal Dancer ", geometrical in its angularities, but the picture is not a schematic success.

BHABANI CHARAN GUE

The imaginative quality of Bhabani Charan Gue's painting especially manifests itself in the delicate beauty and amplitude of his evocative water colours, executed in a wide key of subtly balanced tones. His lyrical technique is wedded to an intuitive symbolism which is at once vivid and precise. The same exactitude characterises the architectonic of his compositions such as the " Rasa Lila " (*Plate* 68), whose every component figure is rendered with a lingering care towards a developing rhythm. His talent is, primarily, for decoration which is organic rather than precise ; he conceives his graceful figures in patterns of satisfying breadth ; a fine example, " Expectancy " (*Plate* 69), is a fastidious essay in linear design and chromatic harmony. His more elaborate efforts at ornate symbolism, like the " Birth of Lakshmi ", are aesthetically insignificant, as also his " Sakuntala ", a pleasing composition encumbered with distracting detail. In his landscapes, Gue makes an indifferent showing as his use of the heavier medium is distinctly inferior ; his " Silver Trees ", an ornamental landscape of genuine charm, is a brilliant exception.

ISHWAR DASS

Ishwar Dass is, like P. R. Roy, a painter of the Moghul scene by choice, not, however, of its pomp and circumstance, but of its social life and its domestic relations. His dainty colours, expressly modulated to reflect his emotions, can be utterly feeble, as in his vapid "Flame" and a wistful woman ; but, in his more successful conceptions, such as "Jahangir's Visit to Ustad Mansur" (*Plate* 70), he attains a fine coherence of descriptive and emotional expressions, although the setting of the picture is a trifle stagy. His performance is severely circumscribed by an unequal imaginative sensibility, despite his repertory of Moghul "properties".

ANDHRA SCHOOL

Promode Kumar Chatterjee, instructing at Masulipatam, reared an Andhra group, informed in the main, if somewhat remotely, by the technique and precepts of the Bengal renaissance. Notable among his band of pupils was Kowta Ananda Mohan Sastri, a painter of rare sensibility and original apprehension, who lived only to be thirty-two. His unfolding talent displayed a mastery and sense of perfection, expressed in pieces of cultured refinement, such as his "Ekalavya" and the "Goddess Cauvery"; their manifest richness and vitality belong to maturer achievement.

KOWTA RAMA MOHAN SASTRI

His brother, K. Rama Mohan Sastri, is the more accomplished painter, but the less spontaneous ; he excels in portraiture rather than in figure compositions. Among his portrait studies, G. K. Chesterton's (*Plate* 71) is easily outstanding, while that of Nandalal Bose is a compelling likeness. The merit of the portrayal lies in a pleasing blend of character delineation and verisimilitude, achieved in selective outlines mastered in dry-point. The artist's figure groups, such as the "Temptation of the Buddha" (*Plate* 72), are less convincing ; they suffer, for all their technical competence, from a flatness of designing and an immobility of drawing.

DAMERLA RAMA RAO

Damerla Rama Rao belongs, by training and affinity, to the Bombay school; he endeavoured, however, before his premature death, to found an "Andhra" school, but the appellation was largely geographical, with little reference to the Andhra painting tradition. His own inspiration was strangely fetched from the decadent pseudo-classicism of Alma Tadema and Leighton; Rama Rao's "Siddhartha-Ragodaya" (*Plate* 73), in the transparent "Greek-ness" of its scaffolding and grouping, is clearly their offspring. This was unfortunate, because he possessed exceptional gifts, a loftiness of conception without mawkishness, and a draughtsmanship at once strong and graceful. His growing knowledge of classical Indian painting, however, induced a subtler and more sensuous architecture, and the pictorial symbols are moulded into patterns of greater coherence. Such are his "Karthika Poornima" (*Plate* 74) and the ineffably lyrical "Kathiawar Women" (*Plate* 75), but an individual style was yet to be born: he was cut off on the threshold of rich possibilities, barely twenty-seven.

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At **Jaipur** the Bengal movement sprouted a further shoot of derivative endeavour trained by Sailendranath Dey, but the school, with rare exceptions like Ramgopal Vijaivargiya (see *Plate* 76), was unproductive of distinction.

WESTERN SCHOOL

BOMBAY lay wholly outside the pale of the Bengal renaissance. The Sir J. J. School of Art, founded in 1857, became the happy tillage of indifferent academic painting, thanks to a succession of English teachers ; the processes of instruction perpetrated the out-dated European art standards of suburban London. Even this second-rate academicism had obvious attractions : the sheer novelty of oil colour and the temptations of facile naturalistic imitation, of exact anatomy, perspective and chiaroscuro were irresistible. With the Western tradition was ushered in a whole range of hitherto infrequent subjects—portraiture, genre, still-life and landscape. So blinding was the grip of the imported idiom that an early celebrity, Pestonjee Bomanjee, insensibly painted oil colours in the Western style while he was actually staying for years at Ajanta itself copying the classical frescoes ; and, M. V. Dhurandhar, a popular painter of mythology, emulated Ravi Varma in portraying Indian legend and history in the starkest theatrical realism, with a deplorable lack of imaginative perception.

Bombay was not alone in its worship of naturalism : in an eastern island of painting effort, not washed by the Bengal school, J. P. Gangoly practised, contemporaneously with Abanindranath Tagore, a representational style of considerable merit.

ATUL BOSE

A noted exponent of the realistic tradition, Atul Bose is essentially a painter of memorable portraits, marked by sensitive draughtsmanship which is not just facile ; his technical assurance, not adventuring towards bravura, yields works of lingering intimacy. There is no posing of his sitters nor a weary elaboration of adventitious detail ; the delineation of character, as in the idealised rendering of his wife (*Plate* 77), has an intuitive spark. His "Tibetan Tit-bit" has a touch of Hogarth's "Shrimp Girl" in its spontaneous vitality and caressing treatment of the subject ; his "Sketch for a Painting" (*Plate* 78) is significant as a cross-section of his mental process : a placid composition in faultless perspective, it has, for all its apparent unfinishedness, a final quality.

BOMBAY

In Bombay the portraiture of the more prominent early painters, M. F. Pithawala and J. A. Lalkaka, tended largely towards photographic realism, without an apprehension of pictorial architecture ; the exalting character of the subject rarely emerges from the industrious mapping of its features.

Gradually, however, there was a shifting from the mechanical representation of objective realities towards emphatic statements of the artists' individual perceptions in broad, personal styles. The vibrant example of Professor Walter Langhammer, a sojourning European painter, set the vogue for heavy, contrasted colours, laid on in thick, impetuous strokes in exact formulations ; but, the performances were marked only by a superficial dexterity, without aesthetic depth. The Bombay Art Society, become the rendezvous of orthodox and archaic talents, paraded annually an indiscriminate, motley assembly of very mediocre and quite promising work. Out of the welter of the mixed accomplishment, certain names emerge.

V. A. MALI

The technical competence of V. A. Mali, apparent in a picture so organically sound as his early "Nomad", significant for the harmonisation of its massed colours, has surrendered in later years to an idiosyncratic style of slap-dash brush-strokes with white unpainted interstices, as if the picture were made up of ingeniously contrived bits of multi-coloured ribbon. His more important work in this pronounced mannerism is "Getting Ready for the Dance" (*Plate* 79), and the artifice is repeated in a succession of naturalistic portrayals, such as the "Devotee of Jarimari" and "Beauties", which, notwithstanding their technical prowess, are aesthetically of no moment.

V. S. GURJAR

A contemporary success, V. S. Gurjar attains, in the fluent execution of his oil colours, glimpses of the characters of his all-too-common subjects : the vagrant boy, obviously enjoying his "Mid-day Meal", and the weather-beaten, ancient figure relaxing in "Peace after the Storm" are pictures of haunting characterisation, while his more recent "Orphans" secures, even for a preparatory study, the pathos of children left destitute.

Then, by leaks and inlets, a growing national awareness, rather than a conscious aesthetic, provoked a drift from the prevailing academicism. Sensing the current of the time, Gladstone Solomon, Director of the Sir J. J. School of Art, initiated a mixed style of mural painting, compounded of the symbols and gestures of Indian art and the processes of Western technique.

JAGANNATH MURLIDHAR AHIVASI

It was perhaps natural that the strong teaching-influence in the Sir J. J. School, Jagannath Ahivasi, with a deep vein of religious mysticism (his forbears were Vaishnavite temple musicians from Gujarat), should seek his inspiration in the fastidious elegances of Rajput painting. In his preference for the indigenous art form, he differed sharply from the manner of the Bengal school, choosing to paint in pure enamel-like colours against large spaces of architectural whites. Of his early efforts at mural decoration, his sadly faded lunettes in the Delhi Secretariat are typical ; but the panel of a woman " Painting ", sensitively conceived in the Rajput style, suffers from an over-loaded realism. His maturer " Message " (*Plate* 80), a study in spatial balance and lyrical atmosphere, is exquisitely done : the communicating lovers are executed in graceful lines and harmonious colours against a decorative mass of structural white, but these graces are not reproduced with equal success in the companion piece, " Departure of Meera ". Ahivasi succeeds in his more ambitious composition, the " Naming of Sri Krishna " (*Plate* 81), redolent in its architecture of the reliefs of Buddhist legends ; the nicely rendered figures build up a variegated design of graceful vitality.

An international port of call, Bombay was progressively enriched by infusions of newer art styles and motifs. An adventuring generation of painters, voyaging forth, assimilated a diversity of graphic techniques, gleaned especially from Paris. Out of these complementary impacts was born a restless cosmopolitanism, expressed in styles and magnitudes of individual apprehension. To this period of exploration belongs a gallery of painting talent, intense, sincere and probing.

NARAYAN SRIDHAR BENDRE

A painter of striking versatility, Narayan Sridhar Bendre has passionately experimented in many styles and techniques, refusing to be standardised. He has been influenced in turn by the filtered academicism of the Bombay school, the indigenous tradition of Moghul and Rajput painting, the revivalist Bengal movement and the Post-Impressionism of Cezanne and Gauguin. His varied output is solidly entrenched in the soil of India, in his immediate environment, and his pictures are vivid testaments of a very personal, integral vision. He has retained through his life's trying vicissitudes a perennial wonderment and discovery, intensely responsive to the warmth and colour and humanity of life.

Richer by the aesthetic stimuli of a world tour, Bendre has attained a new vitality in his pictorial designing, a structural compactness and, above all, a feeling for pure art, for the emotive arrangements of rhythmic forms in balanced colour patterns. The high-light of this new direction, " After Work " (*Colour Plate L*), is an impressive study

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Colour Plate L. **AFTER WORK** by N. S. Bendre

Planche en couleur L. N. S. Bendre : APRES LE TRAVAIL in oils of women labourers, conceived in the rhythmic contours of their ingenuous *deshabille* in rich, quivering colours of red, orange and violet. He discerns his aesthetic systems in the colourful groupings of the commonplace, which he renders with technical expertness in spontaneous formulations. Underlying his seeming virtuosity is a mastery of line, vivacious and dauntless, exemplified by the sinuous grace of his " Deer and Fawn " (*Plate* 82).

Bendre graduated to the intensity of his creative expression from the early competency of his Kashmir landscapes which are valuable chiefly for their sense of light and atmosphere, without that anticipation of solidity which maturity was to bring. Occasionally, a " Himalayan Road " impressed by its quest of the substance of form, and a " Letter Box " projected the movement and vitality of a metropolitan street-corner. The apprehension of the inherent rhythm of pure form, manifest in his riper " Toilet " (*Plate* 83) and " Milk-maids ", was a later fulfilment. His talent is in continual search for self-expression ; his charm is in his insatiable, aesthetic wander-urge.

Y. K. SHUKLA

The art of Yagnesh Shukla reflects three successive dominant influences: the Indian mural tradition (as practised by the Bombay school) ; the Italian modes and processes of fresco-painting, etching and wood-engraving, and, more recently, the immemorial Hsie-yi style of Chinese landscape painting. His brilliant attainments in the adoptive styles evidence a flexible capacity which shines in soft touches ; his sensitive lines, charged with a delicate strength, make patterns of ingenuous simplicity. His early efforts in the classical Indian manner, such as the mural design " Dan-Lila " (*Plate* 84), are only limitedly successful as decorative compositions ; they lack the directness and fundamental impulses of his " Italian " period. Among its notable results, his dry-point, "Toilet" (*Plate* 85), is a *tour de force* in linear rhythm, while the associate " Adolescence " impresses by a haunting naivete.

Shukla's rapid achievement in the Chinese idiom derives from his arduous training and intuitive grasp of the essentials that underlie the dialectal manners of national graphic expressions. He attained the poetry and freedom of the Chinese landscape, expressed in impressionistic brush-strokes in the subtlest chromatic gradations of mere Chinese ink, in studies so ineffably silken as his "Sparrows in the Bamboo Grove". The tip of his " brush-pen " is exquisitely disciplined to achieve the calligraphic detail of fastidious portraiture (see *Plate* 86), and the noble attitudes of horses on the run and strutting cocks. The brush-line is at will thick or thin, rich or dry ; the tones range from the deepest black to vanishing washes of gossamer smoothness, finely contrasted in his "Horse under the Wind-blown Willow". The strokes can, in an effective blend of linear and tonal values, mould a masterpiece, such as his " Portrait of Wang Fang Ching " (*Plate* 87).

His work is symptomatic of the growing cosmopolitanism of a responsive generation, avidly assimilating extra-national art styles. Modern Indian painting, no longer consciously national in theme or style, was essaying, if inchoately, to become a part of the international expression.

K. K. HEBBAR

The eclectic art of KRISHNA HEBBAR is progressive and experimental; a shy, hesitant painter, his newer ranges of pictorial expression stem from a fundamentally traditional matrix; to his obvious technical competence he adds a flair for romantic colour and linear rhythm. He has integrated the different influences, especially of Gauguin *via* Amrita Sher-Gil, and of Cezanne, into an individual style. With a transparent sincerity, he has re-affirmed a personal approach to his impacting *milieu*, indifferent to the mere grammar of his self-expression, pressing into service any style or technique, by no means only Oriental, which the subject called forth. His faculty for plastic rhythm is manifest in his brilliant picturing of a South Indian market-place, " Sunny South " (*Plate* 88), remarkable for its decorative contours and restrained colours, glowing in soft, chaste hues. In his formalised rendering of a procession " To Maidenhood " (*Plate* 89), the dominant whites, relieved by lowered reds, quiver against an unbroken background of crystalline blue. In his " Kanya Kumari " there is a coherence in the symbolism of form as well as of colour, which attains a triumphant richness and sonorous consonance; but, his more ambitious "Festival Dance" is too crowded with circumstantial detail to be pictorially affective.

Then, Hebbar attempted a rigorous simplification of his patterns into minimal lines and planes, simultaneously achieving an intensity of feeling, to which his monumental " Beggars " (*Plate* 90) is brilliant testimony. More recently, he has organised linear rhythms in utterly simplified outlines; he captures in the swing of the line the dynamic ecstasy of an " Indian Dancer " (*Plate* 91), woven into an impressive colour system of red, green and yellow and accentuated blacks, to make the formal symphony of his finished " Nagamandal ". This chromatic arrangement is repeated with success in his unorthodox "Toilers", a riot of colour: the blazing red of the path of carriage, broken by judicious patches of balancing green, is set off by the stark black of the tugging couple.

Hebbar, emancipated from the stylistic tutelage of the Himalayan miniatures and of Amrita Sher-Gil, grapples with the newer problems ushered in by his artistic discoveries; the unfolding results will validate, if they do not resolve, the painter's quest for a harmonised aesthetic.

SHIAVAX CHAVDA

The versatile output of SHIAVAX CHAVDA is sustained by an exuberant vitality; his fluid line registers the fleeting impressions of everyday commonplaces with the assurance of his undoubted technical virtuosity; he succeeds in pictorial short-hand rather than in elaborate formal architecture; his rapid sketch-books are, therefore, of greater consequence than his " finished " paintings. His seeing eye has garnered a repertory of visual memoirs in his several tours of sketchable India, from the scenic luxuriance of the Kulu valley to the ethnic finery of the Naga tribes (see *Plate* 92); he brings to his perceptive faculty a responsive sympathy for his emotive subjects. The basic element of his work is a liquid line which he has mastered by numerous studies of classical Indian sculpture, of Khajuraho, Ellora and Sanchi; his linear dynamics he manifestly owes to his snap-shot impressions of Indian dance rhythms.

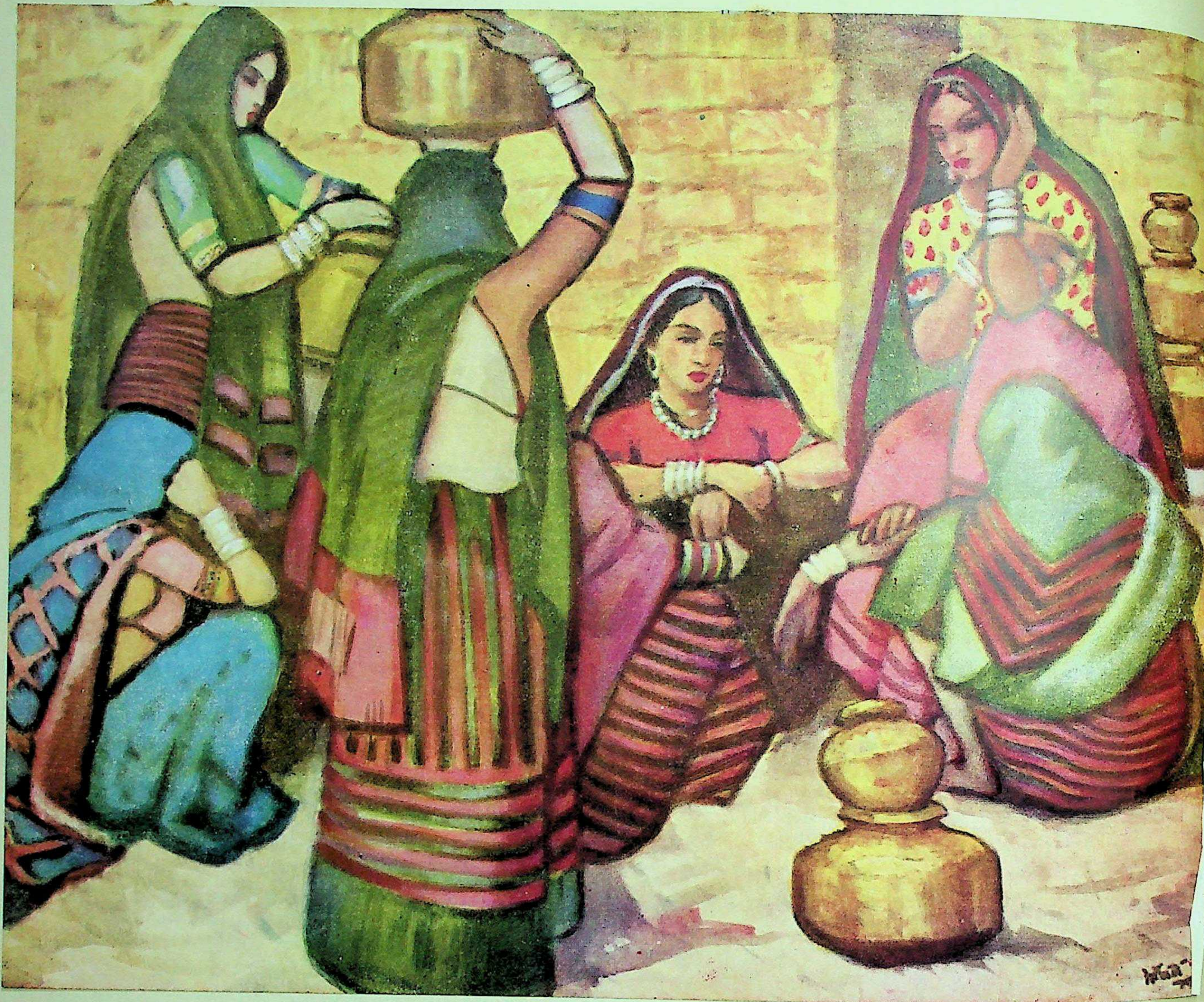
Chavda's problem which is, incidentally, a contextual crisis, is to reconcile the formal elements of Western art with the traditional symbolism of Indian painting. His personal solution (which is the measure of his significance) is towards linear compositions of decorative or romantic colour, ranging from the selective realism of his animal studies to stylised figure patterns. Thus, the rhythmic progression of " South Indian Carriers " (*Plate* 93) is captured by a repetitive treatment of the swinging figures in Egyptian profile, while the three-dimensional patterning of the " Village Belle " (*Plate* 94) is clearly made subservient to the preconceived formal design. A favourite device of Chavda to suggest solidity is to accentuate the principal contours of his figures by broad parallel lines in half-tone ; the expedient is sometimes quite superfluous, because the third dimension has already been achieved, as it should be, by the modulated intensity of his calligraphy. Not all of his painting excursions in range-finding styles and media have the sustained impressive quality of the artist of consequence ; his prolific work is cluttered up by much that is static or complacent ; his vivid sketches suffer frequently in their chromatic embellishments ; the spontaneous perception, recollected in the weary exuberance of colour, is apt to become leaden.

MADHAV SATWALEKAR

The art of MADHAV SATWALEKAR has a finished, ornate quality ; the sumptuous colours are supported by a daring line which imparts to the nearly flat treatment a plastic importance. His vigorous style is redolent of Gauguin and Matisse ; with a deep sensibility for colour in all its fullness, Satwalekar's romantic preoccupation is with the people in their natural gaiety and luxuriance ; his evocative handling of spaces and pigments has integral reference to the decorative possibilities of his subjects. The central quality of his East African studies is their engaging quaintness, expressed in the sensuous arrangements of the draperies in triumphant colours, markedly so in his " Women from Uganda " ; the lingering charm of his " Kisenyi Market " (*Plate* 95) and " Moshi Bazaar " lies in their dominant horizontal rhythms, rippling lines balanced against solid colour masses. His " African Market " (*Plate* 96), however, is structurally more compact and without garishness ; there is in it that vivid apprehension of architectural form which makes of his earlier " Way-side Meeting" (*Colour Plate M*) a compositional success. His facile draughtsmanship yields pleasing, if pretty, studies, such as the elegant woman at her " Toilet " (*Plate* 97) ; he moulds the figures by touches of caressing tones, sustained by outlines of quivering intensity. Despite the impact of contemporary European styles, his work is still heavily imbued with academicism ; his pictures please, but fail to provoke ; they are without the aesthetic tensions that create significant art.

GEORGE KEYT

GEORGE KEYT, a Ceylonese by birth, belongs, by thematic motivation and context, to the course of Indian painting. A self-taught artist, his uninhibited faculty has ceaselessly experimented with linear designs and colour harmonies in a refreshing naivete of aesthetic quest. The problem which he set himself (and for which he attempted solutions with varying degrees of success) was the fusion of Western method and Oriental motif in patterns of integral validity.



Colour Plate M. WAY-SIDE MEETING by Madhav Satwalekar

Planche en couleur M. Madhav Satwalekar : RECONTRE AU BORD DE LA ROUTE

Although his technique was largely conditioned by the exigent subject, its visible stimuli were fetched from modern French painting, from Picasso primarily and from Braque ; like them, in his relentless search for emotive form, Keyt has subjected the human face to endless variations of design to create inner rhythms. This linear symbolism is suggested by the formal contiguity of the face with its reflection, a motif which he exploits with outstanding success in his "Toilet" (*Plate* 98), notable for its rhythmic coalescence of line and colour. The amplitudes of his voluptuous sweeps of line are determined by the sheer compulsions of the artistic pattern which is frequently a criss-cross of intersecting lines and planes, of triangles and spirals. His colours are charged with emotional purpose, evoking in their fusions and interactions appropriate states of feeling, of love, horror or sadness ; indeed, the major significance of Keyt is the plasticity of his colouring. Because his emotional problem is pre-eminently a plastic problem, he induces, with remarkable ingenuity, the intended moods into his geometrical formulations. Thus, the angular distortions of his " Woman with Sheaf " and " Girl with Sarangi " have lyrical design, but the distortions tend in his later works, such as the " Boy with Pigeon ", towards semi-abstract patterns, of which the content is only secondary to the expression.

There is an obvious evolution in his art from representationalism to expressionism, from sense perception to intellectual apprehension. While the repetitive symbolism of a " Woman with Bird " or " Reverie " can be affective in their formal loveliness and romantic colour sequences, the complexes of triangles and ellipses which make his " Jalaja " and " Peasants Ploughing " are exacting in their obscure significances. There is likewise an advance in his thematic springs ; whereas the bulk of his earlier works depends on incidents of Hindu or Buddhist mythology (see *Plate* 99), his maturer vision has been inspired by the universals of song and dance, by the sensuous human form and trees and flowers. Whatever his inspiration, it can be validated only by reference to aesthetic fulfilment ; a purely intellectual stimulus, resulting in formal abstractions, however expressive in themselves, must fail by the complementary criterion of emotional satisfaction. His more consequential works are, therefore, those in which the poetic feeling, striving for spiritual or lyrical expression, creates spontaneous patterns of intense humanism, such as his " Lalita Ragini " and " Brinda ".

In his indigenous context, Keyt is the high-light of the (19)43 Group, a fraternity called together in active rebellion against the staid, orthodox Ceylon Society of Arts. The *avant garde* consists, besides George Keyt, of Justin Daraniyagala, Harry Pieris and Ivan Peiris, among others, steeped in the modernism of the French expression, but endeavouring like their Indian counterparts, to harmonise their Occidental assimilations with Asiatic traditionalism, in a variety of distinctly personal styles. Motivated by the impulsions of artistic integrity, the '43 Group has become the spring-board of talents in Ceylon ; no longer an articulate protestation, it is a movement with a mission.

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PROGRESSIVE ARTISTS' GROUP

So far, the new painting in Bombay had indeed been eclectic, but it was still, fundamentally, a national expression. The application of the European technique to indigenous subjects had resulted, at its worst, in a veneer of Westernism, in the use of the catchier devices of modern French painting ; and, at its best, in an esoteric cosmopolitanism—but contemporary Indian painting had, in the main, urgent references to time and locale. The frontiers of aesthetic understanding had been drastically abridged by the accelerations of an inventive age, and the artistic courses of East and West were commingling with mutual interactions. The impact of these reflexes drove a band of young "Turks" (as the radical painters came to be called) to forthright expressionism : among these, the more noteworthy, P. T. Reddy, Clement Baptista and A. A. Majeed, battled unequally against a defensive Philistinism and abandoned their artistic careers so hopefully launched. Even they claimed to speak in their paintings the language of their country and of their times, but their work was powerfully influenced by Gauguin and Matisse and Picasso, although the influences were assimilated rather than applied. It was given to the successor Progressive Artists' Group to take the Indian graphic expression the logical step forward.

Theoretically, the Progressive Artists' Group stands for an inchoate internationalism. Having proclaimed itself against artistic chauvinism, it professes allegiance only to the basic laws of art, to formal architecture, plastic co-ordination and linear and chromatic harmonies ; yet, as the artist is a creature of his environment, the Indian influence is incidental to his work rather than fundamental to it. In its new-born freedom from contents and techniques, the emergent painting is esoteric to the point of anarchy : it essays no formal system except what springs from its own intuition ; it is retrospective in the limited context of its catholic aesthetic references ; and it is, more significantly a strident adventure, sustained by its own challenging impulses.

FRANCIS NEWTON SOUZA

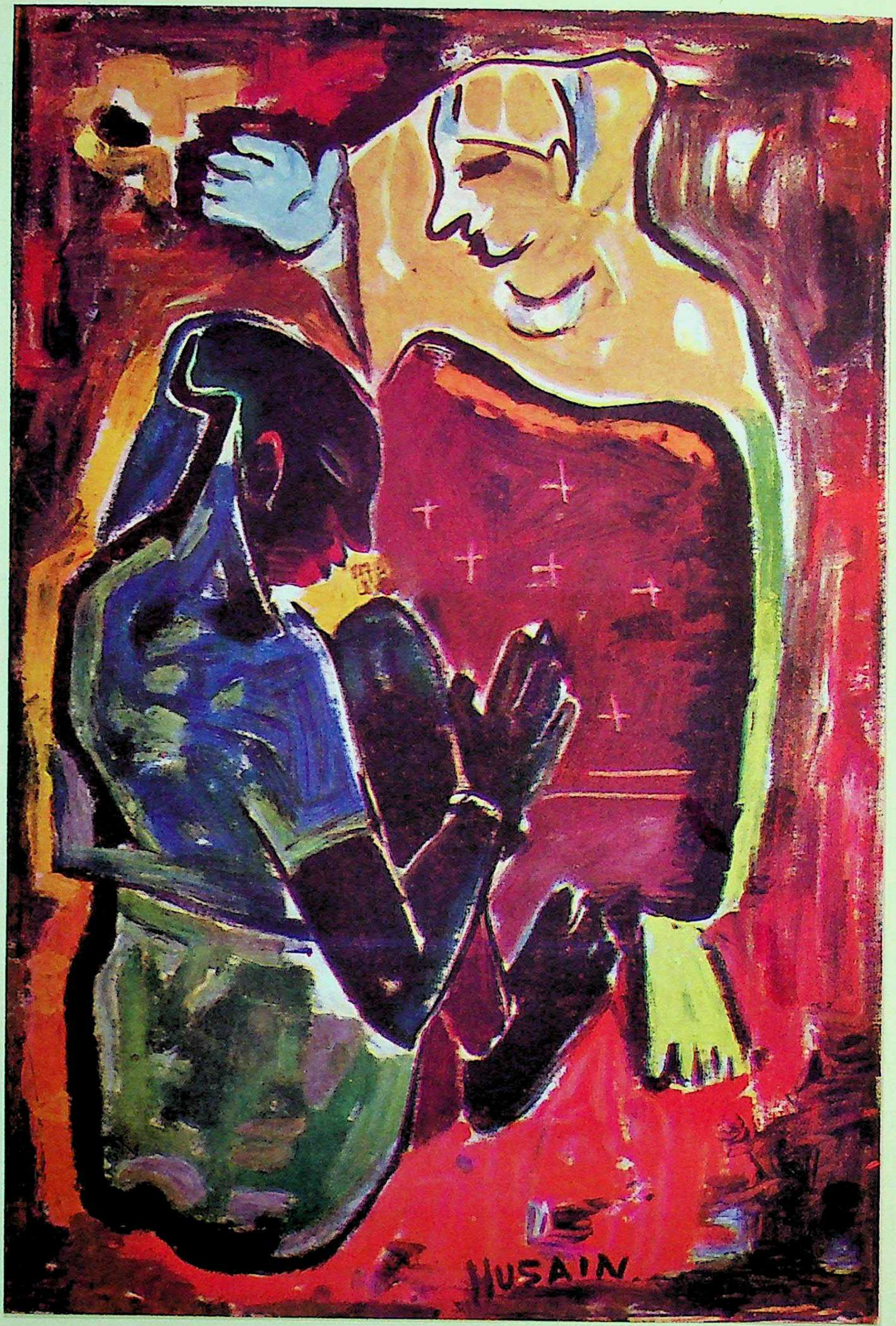
The explosive art of Francis Newton Souza ("Self-Portrait" : *Plate* 100) is born of the tensions of an egocentric personality, reacting furiously to his unresponsive *milieu*. The gnawing frustrations of poverty and ungainliness (caused by small-pox) whipped a sensitive disposition to protective rebellion. Habitually non-conforming, he was twice dismissed from his outraged schools ; to the wrongs which a malignant Fate had done to his person, he added those which a capitalism had inflicted on a long-suffering proletariat. Seeking an aesthetic solution to his racking conflicts, he charged his painting with conscious social purpose, addressing the people in symbols of their comprehension. For a parallel movement in a contemporary predicament, he turned instinctively to the Mexican propagandist art of Diego Rivera and Jose Orozco, and came under the spell of the organisational mastery of the first and the chromatic plasticity of the second. But Souza's socialistic pictures, such as the " Proletariat of Goa " and the " Proselyte ", for all their compositional bravura and flaming colour sequences, sadly misfired : his proletarian public sullenly recoiled from the ruthless imaging of their uncouth misery. The urgent significance of these depictions was of course aesthetic and their secondary socialistic or didactic content was scarcely relevant. As an artist, his problems were purely those of formal structure and patterning and chromatic symphony.

To their resolution he next addressed himself and looked, for a brief interrugnum, to Cezanne and Gauguin, but more effectively to Matisse, paying him a transparent homage in the " Blue Lady " (*Plate* 101). It was to the ruggedly expressive, if summary, art of Georges Rouault, derived from Gothic stained glass, that Souza was drawn by temperamental affinity. Under the spur of his example, Souza turned to quaint portrayals of " Christ " (*Plate* 102) and the Biblical legend, such as his " Expulsion of Adam and Eve " ; but, the pictures suffered from a conscious crudity of drawing and designing and, in their manifestly Hindu imagery, seemed curiously discordant. On the other hand, under the obvious stimulus of classical Indian sculpture, his very geometrical " Lovers " are clasped in erotic postures, echoing Khajuraho ; then, restlessly, he vaulted back to the ingenuous primitivism of Negro and Mayan sculpture and Indian folk art, realising somewhat of their plastic coherence in synthetic studies such as the " Nude " (*Plate* 103).

Borne on the tide of relentless experimentation, Souza remains the teasing question-mark of progressive Indian painting, significant more for his brilliant failures than for his competent achievements. His dynamic faculty, in a dissolving synthesis of his several assimilations, reaches to an authentic expression pronouncedly his own.

M. F. HUSAIN

The deeply sensitive, if introvert, mind of M. F. HUSAIN formulates abstract conceptions with little correspondence to objective realities ; his accent is on symbolic colours, expressive of his own romantic sensations, and juxtaposed to attain strikingly evocative effects. His picturesque figures are strictly subservient to the formal imperatives of a dynamic architecture, conditioned by the very intensity of his apprehension. His monumental " Man " (*Plate* 104), the disintegrated victim of the social chaos, is portrayed amidst the debris of his crumbling values with a piercing inwardness. Husain's preference is for the common folk in their daily preoccupations, for " Women at Work " (*Colour Plate N*) or during " Bathing Time " ; his powerful colour masses are sustained by daring structural outlines in accentuated black. He has, indeed, travelled from his earlier flat patterns to the subtler organisation of interrupted colours ; typical of this new direction, his " Woman with a Parrot " makes a brilliant mosaic of elemental reds,



Colour Plate N. WOMEN AT WORK by M. F. Husain

Planche en couleur N. M. F. Husain : FEMMES AU TRAVAIL yellows and greens. His stylised animal paintings, exemplified by the toy-horse " Duldul ", have obvious references to Indian folk art, while the controversial " Moon " (*Plate* 105) distils, in a forcefully simple design, the insane longing of an ecstatic woman for the unattainable. His work has been in turn expressive, symbolic, mystic and decorative, but, despite his kaleidoscopic painting influences, fiercely personal ; he is not enslaved by any facile mannerism nor does he perpetuate a stylistic success : he renews himself with impressive vitality.

K. H. ARA

KRISHNAJI ARA has discovered his *metier* in sensuous still-lifes, graduating from an amazing diversity of unassimilated styles. His early canvases, riotous fantasies of blazing oil colours, reflect an untutored talent ; his startling development is a triumph of intuition and spontaneous inventiveness ; it is, incidentally, the crowning recompense for years of adversity patiently endured. He set out to be purposefully contextual, seeking to crystallise the portentous present into appropriately modern symbols. The dominant content of his formative period is the proletarian scene by choice—" Woodcutters " (*Plate* 106), common women " At the Well " or " Returning from the Fair ", " Grinders " or the " Village Corner ". These preparatory essays are without architectonic virtuosity. Notwithstanding their romantic apprehension, his visual equivalents fail to be emotive ; there is a crowding incoherence of circumstantial detail which nearly smothers an otherwise pulsating effort such as his " Wild Mahratta Battle ". The transitional " Ready for the Dance ", an arrangement probably inspired by Degas, does not altogether presage the fastidious architecture of his still-life painting which is distinguished by a brilliant simplification of colour and line. He reaches in the orchestration of quiescent forms his best accomplishment, but falters in the execution of his human subjects, although he has returned to them, not too successfully, in maudlin pictures of beggars rummaging dust-bins for " Food " and unashamed prostitutes. Predominantly in water colours, his more outstanding still-lifes, such as the " Black Flower Pot " (*Plate* 107), achieve an intensity of aesthetic expression which is almost lyrical ; the consonances of diversified forms in his " Green Apple " and " Pots in a Basket " (*Plate* 108) are instinct with a self-created vitality, while the austere " Chinese Pot " has a pencilled finesse in ethereal colours. Through all his stylistic experimentation, Ara is very much himself, forthright and individualistic, preferring to paint for the sheer joy of formal and chromatic organisation.

S. H. RAZA

S. H. RAZA is pre-eminently a painter of landscapes and his medium, by choice, is quick, spontaneous water colour. At first, he was strongly influenced by the facile, impressionistic technique of Professor Langhammer and produced vivacious studies in exuberant colours ; then, his maturing faculty perceived the architectonics of exciting colour relations, and he proceeded to construct his landscapes rather than reproduce them. In the process of discovering form he progressively simplified it, and, simultaneously, the translucent colours were orchestrated in solid tones towards plasticity and volume. The academic landscape became an expressive organisation of natural forms ; the substances of forms were arranged as symbols of apprehension in purposeful designs ; the liberated symbols were eventually patterned in geometrical or abstract formulations. The orbit of Raza's painting came to include, beside the natural scene, the rural and the metropolitan ; but, with the intensification of his art, the content mattered less and less. He sought his essential forms in the river-fringed landscapes of Kashmir (see *Plate* 109), as well as in the shimmering rain-washed streets of Bombay, with their affective patterns of hurrying umbrellas. From the chromatic opulence of his "Bombay View", revealing a house-studded arc of the sea-face, to the more structurally effective "Moonlit Night", a decorative arrangement of elementary shapes of huts, there is an evident deepening in his vision. Yet, in his riper landscapes of Provence (*Plates* 110 and 111) the utterly simplified patterns attain a monumental purity and aesthetic richness.

H. A. GADE

H. A. Gade's preoccupation is with the evocative organisation of forms and colours, valid in themselves and conceived for their own sake. The objective realities are merely incidental to his apprehension, because it is no part of his aesthetic to depict recognisable shapes. He is rather concerned to seek the inner forms of things which he designs in colour systems with no references to the actual ; he re-arranges the broken fragments of his visual experience in compositions of arresting perplexity. His landscapes, at his best, have a lyrical quality which derives largely from his fine understanding and use of emotive colour, exemplified by his "Kashmir Scene" (*Colour Plate O*). He rivets attention by a deliberately unusual pictorial arrangement, such as his "Sunny Hour" (*Plate* 112), in which the colours provide the emotional values. The ingenuous appeal of his compacter "Willows in the Canal" (*Plate* 113), is in the exquisite accord of its formal and colour relations ; but, his achievement, on the whole, is by no means even.

AKBAR PADAMSEE

The basic impulses of the art of Akbar Padamsee range from primitive sculpture to Georges Rouault and Surrealism ; his symbolic pictures are essentially geometrical and two-dimensional, but he invests his stylisations with a rare organic sensibility. While his universals of form have a cosmopolitan derivation from folk arts, the symbolic organisation is distinctly his own. The seemingly wooden figures in his "Lovers" (*Plate* 114), repeated in several formal variations of the subject, are informed by a rhythmic movement which he realises by a fine co-ordination of nearly monochromatic planes in flat relief. The slightly contrasted figures, drawn in quivering line, attain a plastic dignity, of which his austere "Man" is a fine example. His transitional essay in dream symbolism, "Memory", probably owes itself to Salvador Dali, but the impress of Rouault, in striking studies such as the "Head" (*Plate* 115), appears more lasting, although his "Woman with Lizard" marks a significant return to fantasy.

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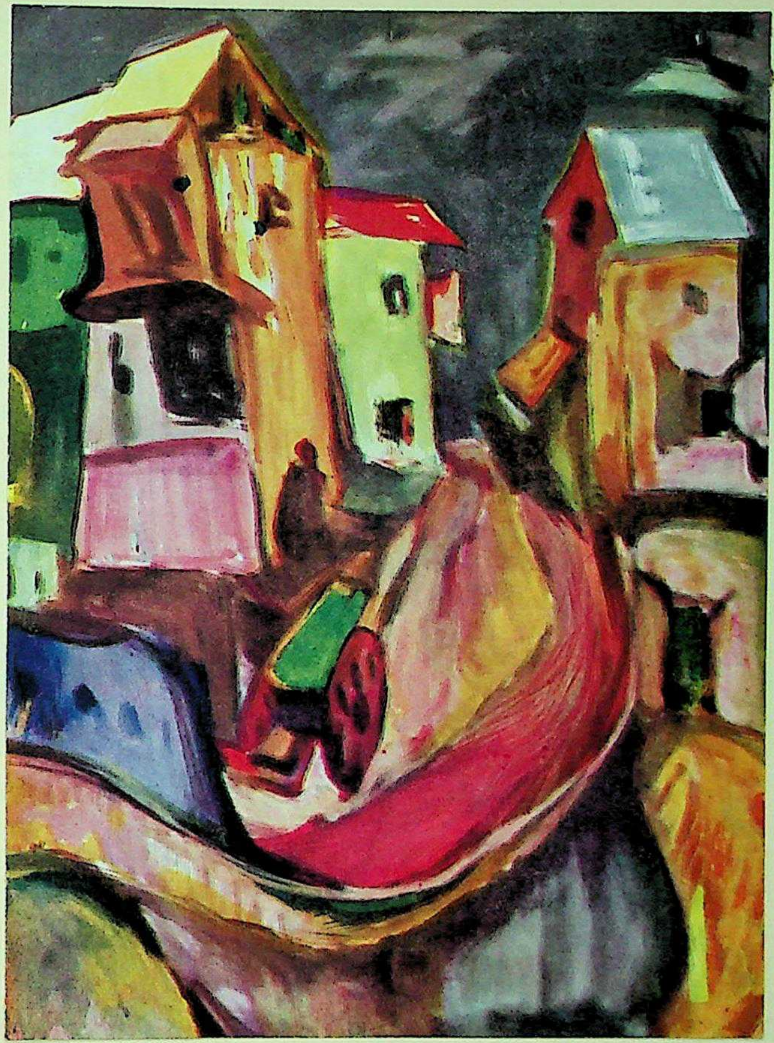
Other Bombay artists, with intimations of modernity, are chiefly notable for their hopeful directions. Despite obvious fumblings for aesthetic expression, they carry promise of distinctive work.



Colour Plate O.
KASHMIR SCENE
by H. A. Gade

Planche en couleur O.
H. A. Gade :
SCENE
CACHEMIRIENNE

ABHAY KHATAU

The impulsion for the greater part of Abhay Khatau's painting is the opera, for which he conceived an overwhelming passion during his visits to Europe. His apprehensions are realised with the intolerable urgency of their first impacts ; he invests his pictures with a plenitude of dashing colour and swinging rhythm. The symbols of his art are curiously blended in his mind with the language of music : he attains, in compositions of architectural virtuosity, vibrant sections of a grand opera in movement. His aggressive colour patterns are held in powerful restraint by determinant lines in black ; a very sophisticated painter, his aesthetic springs are manifestly Occidental. He is obviously swayed by Impressionism, but, in his child-like perception and ingenuous wonderment, he is distinctly himself.

In his operatic paintings, like " Carmen ", Abhay Khatau re-captures his emotional exaltations in daring colour sequences, while his studies of the " Indian Ballet " (see

Plate 116) are informed by the decorative elegance of Oriental dance imagery. In his later pictures, such as " Two Ladies " (*Plate* 117), there appears a gradual simplification of designing ; the hitherto exuberant line has learnt an austerity and the colouring is more precise. Of his portraiture, the best example is still his early " Gone with the Wind " (*Plate* 118) ; in his later " Sorrow " the emphasis is linear rather than chromatic.

LAXMAN PAI

Laxman Pai has developed an individual manner of considerable naivete, of arranging very stylised forms in designs of emphatic lines and contrasted colours ; his more successful paintings are largely motivated by the vivid memories of his native Goa. Typical of the ornate formalism of his work and also of its banality is his " Coconut Grove "; its style, reduced to a formula of over-simplified forms, derived from Egyptian bas reliefs and Indian folk art, cloys by repetition. In his " Prayer " the obsessive mannerism induces a picture of wooden immobility, failing signally to convey the intended devotion. In the sinuosity of its line and in the lively designing, his " Gossip " (*Plate* 119), however, reveals him at his architectural best, while the unadorned " Toilet " (*Plate* 120) is distinguished by a facile gracefulness. When Laxman Pai attempts abstract formulations, such as his " Destiny ", their " psychic " quality is not quite apparent : the mystic picturisations fall utterly flat.

S. B. PALSIKAR

S. B. Palsikar's water colours have a spontaneous decorative quality and are aesthetically significant in themselves ; but, they are obscured by an esoteric symbolism which is neither obvious nor necessary. His " Sinners Divine " (*Plate* 121), a piece of exceeding delicacy, suffers from its utterly superfluous allegory—a blemish shared by his " Annunciation ", an otherwise impressive picture of ingenuous artistry. Palsikar's spiritual obsession becomes artistically meaningless in his later " Affinity ", a chaotic composition of doubtful aesthetic value, but the picture reflects a mind in transition, groping for the visual equivalents of restless longings.

A. A. ALMELKAR

A. A. Almelkar started out as a landscape painter, bearing vivid traces of Walter Langhammer, an early influence. The derivative style consists in the thick inlaying of water colour pigments in the manner of oils to obtain slap-dash effects ; the sparkling colours, in their broad treatment, attain a cheerful vibrancy, but his slick performances pall. His " Village Road " (*Plate* 122) and " Rampur Road " are typical of this facile idiom ; the pictures are scarcely more important than very clever attempts at objective representation ; not impressed with the communicable fire of the artist's feeling, they lack an inner sustained quality. His late stylised compositions, inspired by Indian folk art, break new ground; his still-life " Horse " (*Plate* 123), notwithstanding its attractive colour arrangement and linear rhythm, has not the authentic charm of an assimilated style.

G. M. HAZARNIS

The experimental talent of G. M. HAZARNIS is expressed in impressionistic landscapes ; his manner, not crystallised into a style, is a blend of Pissarro and Sisley, but his ripening outlook promises further assimilations. His " Snow Tree, Naini Tal " (*Plate* 124), is a fine performance in the lyrical use of white, integrated into a pattern of subtle colour contrasts. Illustrative of his dominant technique is " Flora Fountain, Bombay " (*Plate* 125), an architectural rendering of the famous round-about, the strands of traffic sweeping in a brilliant convergence to the pivot of the design. An earlier piece, "Old Market, Banaras", informed also by a selective, concentrated vision, suffers from the heavy scaffolding which looms unevenly over the serried vendors.

S. V. WAGHULKAR

S. V. WAGHULKAR began as the painter of voluptuous and statuesque, if inconsequential, nudes (see *Plate* 126), but he retrieved his faculty in his later efforts at structural design, such as the " Fruit Bazaar " and the " Farmer " (*Plate* 127). These are crowded compositions of accentuated figures done with a lingering finish, but in the maturer pieces, like the seemingly dashing but impeccably constructed "Marwari Women", he finds himself. In a further departure from his norm, he tried very formalised arrangements after Moghul and Rajput examples, but the imitative forays, like his " Maharaja's Birthday ", are lacking in organic vision and compositional coherence.

SUSHILA YAWALKAR

SUSHILA YAWALKAR's early stirrings were towards music and dance ; painting, under the stimulus of her sculptor-husband, Nagesh Yawalkar, was a logical consequence ; then, inevitably, but somewhat hurriedly perhaps, sculpture. Her untutored talent has evolved an aesthetic notation of basic forms, eschewing embellishment ; her romantic colour sense, with a preference for sombre hues, is strikingly unconventional. Her notable performance, " Two Nudes " (*Plate* 128), is a study in essentials ; the tingling contours, enclosing balanced coloured surfaces, have a touch of Matisse. To a shrewd dramatic instinct she adds a gift for character-rendering, of which her "Grand-mother" is a competent example ; the sketch, incidentally, underlines her obvious technical immaturity. Her ingenuous faculty can conceive an utterly child-like daintiness like her "Arguing Dolls", which come out uncannily alive with an episodic vitality. As an arresting formal arrangement, the piece (somewhat unaccountably) called "Divine Love" (*Plate* 129) is perhaps her most successful ; the stylised pattern of a woman "Bent on News", for all its pretty designing, is less satisfying.

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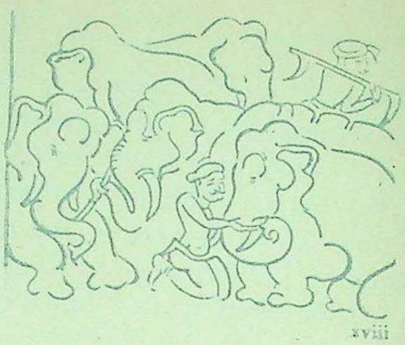
Other painting talents in Bombay, earnest and exploratory, do not call for especial notice : fledglings yet, their estimates must wait.



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GUJARAT

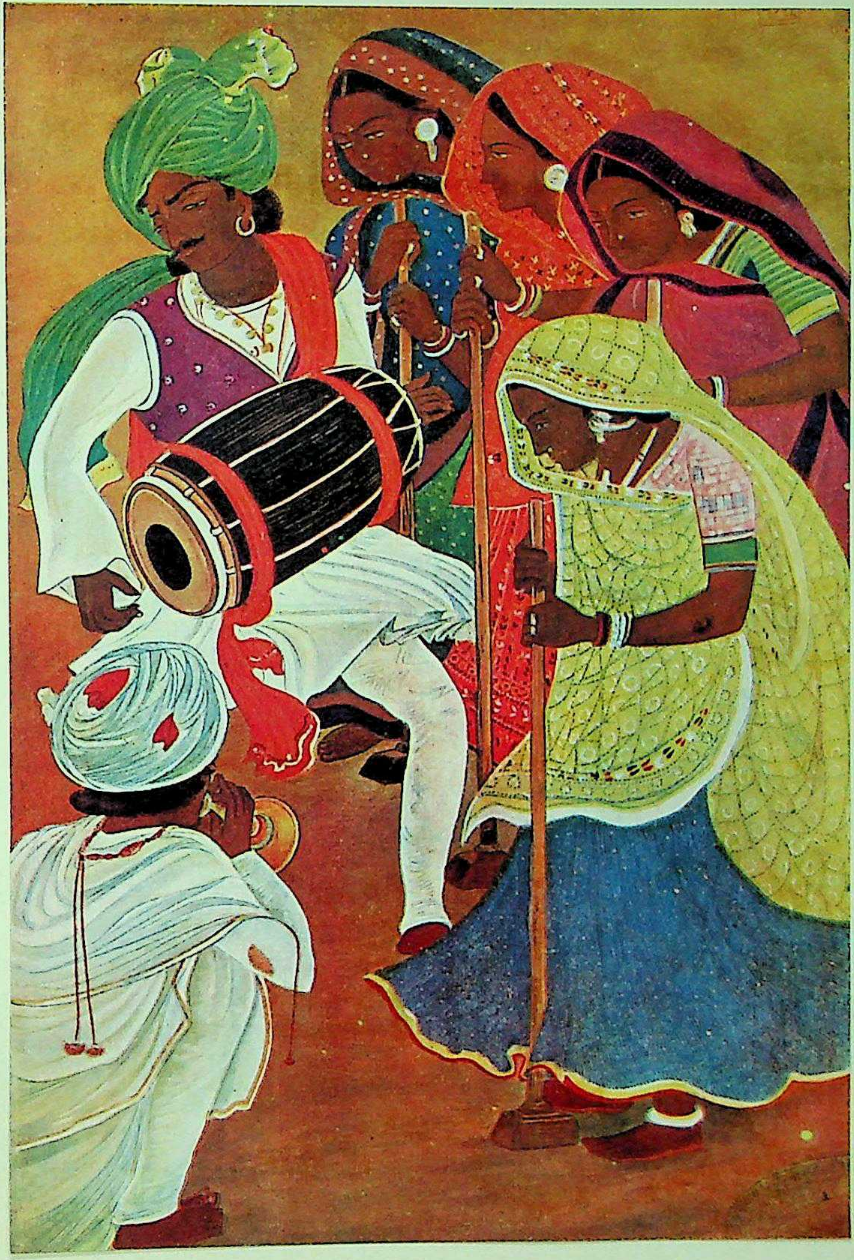
In Gujarat the banal realism of Ravi Varma's oleographs found willing imitators, and painting languished for long in indifferent portraiture. The example of the Bengal movement, however, inspired a return to indigenous styles—to the Rajput school especially—and a synthetic art arose, religious and mystic in the traditional context. The protagonist of this direction was Ravi Shankar Raval whose magazine "Kumar", published from Ahmedabad, became a forum for the spread of art. A painter of devotional subjects by choice, his "Narasinha Mehta" (*Plate* 130), the poet, has both character and feeling, while the more refined "Bharata and the Deer" (*Plate* 131) is a lyrical composition of architectural merit. But, it is as a teacher of art that he is better known; he has trained the more promising of Gujarat painters, notably Kanu Desai, who developed at Santiniketan the technical virtuosity which appears in his "Rhythm of Life" (*Colour Plate P*), a co-ordination of colour and movement; but, his pictures (see *Plate* 132) are in the greater part imbued with the atmosphere of Gujarat and Kathiawar, their incidents and occasions. A competent draughtsman, Kanu Desai attempted drawings in coloured inks, in the manner of Chughtai, but they are of little consequence. Among other painters, Somalal Shah and Rasiklal Parikh have produced works of individual merit; but, painting in Gujarat, which was further influenced by Promode Kumar Chatterjee, largely remains a provincial expression of the Bengal movement, without an outright vision of its own.

CENTRAL INDIA

The Indore School of Art, under the aegis of the veteran Deolalikar, became the nursery of aspiring painters, but it was a regional endeavour, Central Indian in inspiration, and developed away from the impacting -isms of art-conscious Bombay. Indeed, N. S. Bendre, an early alumnus, and Manohara Joshi after him, had left the provincial obscurity of Indore for the wider pastures of the metropolis, but D. J. Joshi remained to become the painter of the immediate scene.

DEOKRISHNA JOSHI

Deokrishna Joshi is a brilliant draughtsman with a faculty for chromatic orchestration; he is the artist of the Central Indian panorama, of the Malwa country and the



Colour Plate P. RHYTHM OF LIFE by Kanu Desai

Planche en couleur P. Kanu Desai : RYTHME DE LA VIE

Narbada hurtling across the Vindhya ranges, past dotted temples and forts and townships. Despite his faithful renderings of the shrines of Maheshwar and the fastnesses of Mandu, Joshi is more than just an illustrative painter ; his form-seeking mind invests his urgent sense perceptions with structural substance. He catches the fleeting inflexions of air and light, fusing them in vivid patterns ; these derive from his environmental colour and gaiety—picturesque women at the well or by the river, " Vegetable Sellers "

(*Plate* 133), a hay-cart " Homeward Bound " (*Plate* 134), boats at anchor, or teeming market-places. The technical competence of his naturalistic representations is above question ; what they lack are the deeper significances beyond their formal qualities.

MANOHARA JOSHI

MANOHARA JOSHI is primarily a landscape painter of undoubted ability ; he is less convincingly, although a little blatantly, an experimenter in Surrealist abstractions. His drooping, limp, curvilinear images are not sustained, however, by the delirious "paranoia" of Salvador Dali, so furiously symptomatic of a world in weird dissolution. Joshi's graphic lampoons of social evils, like the " Housing Racket ", are merely whimsical dispositions of rudimentary shapes in social conflict ; his " Appendicitis " (*Plate* 135), a pictorial essay in the representation of pain, is without the Surrealist's informing faith in a tormented or deranged subconscious. His " DRG at V.T." is a skilful pattern of passengers emptying on a Bombay platform, done in converging arcs, but " Spell-bound " (*Plate* 136), an impression of Mahatma Gandhi's prayer-meeting, is an assembly of distorted protoplasmic shapes, without vitality.

GOVARDHANLAL JOSHI

The topographical interest of GOVARDHANLAL JOSHI'S paintings of Bhil life somewhat overshadows his technical competence. He has rendered the colourful mirth and spontaneous grace of the hardy tribe in their daily avocations with a singular devotion. He has integrated the rhythmic lines of the swinging, sun-baked women, in flaming garments of contrasted colours and the quaintest finery, in fluent patterns of gesture and movement (see *Plate* 137). Painting is in his blood ; for centuries his forbears had been temple-painters at Nathdwara in Meawar ; as a boy, he was set by an exacting preceptor to copy classical statuary directly in the brush ; the hereditary impulse was then tried out on temple-walls in some very adolescent fresco-painting. But it was to the heart of Rajasthan, to the exquisitely decaying towns and their meandering sun-kissed streets, to the arid stretches of landscape dotted with rare vegetation that he turned for motifs. He depicted the gay, colourful pageant of virgin humanity, winnowing the golden corn, or dancing the traditional round in the vibrating light and shadow of some overspreading giant tree (see *Plate* 138). His rhythmic compositions, for all their seeming exuberance, are held together by a classical discipline ; his ordered forms achieve pleasingly romantic effects.

CALCUTTA GROUP

THE synthetic, Hindu-Buddhist art revival of the Bengal school provoked in time its own fierce local reaction. The younger aesthetes, inheriting the world-trend of recoil from art conventions, were drawn together in a fraternity of range-finding endeavour, and a community of apprehension and excitement. Out of this wholesome restlessness was born the Calcutta Group. Painters with distinctly individual styles, they attacked the problem of expression from different directions, making different approaches ; they used the classical Indian art traditions as taking-off grounds for developments, not, as inviolable archetypes for static emulation. They were sustained by the dissatisfactions of modern European painting in quest of its aesthetic soul ; they essayed a re-definition of form and colour to convey their spiritual transformations. In the result, they made of painting an expression of contemporary urges and conflicts, not only in themselves but also in their social interactions.

RATHIN MAITRA

RATHIN MAITRA is essentially the painter of the contemporary scene, of its urgent impulses, its colour and rhythm, its destitution and agony. He has evolved for its organic expression an original style, part Bengal folk art and part Rajput painting, combining the vital linear quality of the one and the refined sensuousness of the other. He has a resolute significance, not merely for the virility of his expression but also (in the antecedent context of the Bengal school) for his revolutionary choice of subject-matter. His work vibrates with the unbounded joy of liberated emotions, of the exquisite rhythm of the " Santhal Dance " (*Plate* 139), captured in a sweeping arc of repetitive symbolism, and the thrill and fulfilment of the " Boat Race Festival " of Bengal. He has created the appropriate visual equivalents to express his recollected perceptions in decorative patterns of simplicity and grace. His vision, recoiling from the travail of dismembered Bengal or the "Sorrows of Kashmir", has portrayed vital expressions suited to their poignant moods. With refreshing versatility, he has attempted subjects so divergent in formal appeal as the ornate " Girl with a Vase ", the symbolic " Genesis ", of the unborn chicken cuddled within the gestating hen, and the placid transverse pattern of a rickshaw-puller " Resting " by the roadside. His crowning piece is the brilliantly executed " Re-union " (*Plate* 140), designed in converging arcs of religious symbolism and reaching its climax in the reconciled central figures, towering in fraternal embrace ; the picture is a coalescence of thought and expression, of form and content.

GOPAL GHOSE

Gopal Ghose is a master of the art of significant suggestion which he conveys by decisive brush-strokes ; in their sinuous grace and daring economy they have a Chinese quality. With Ghose the mere line acquires a rhythmic cadence ; it becomes the lyrical signature to an ecstatic emotion, sweeping in joy or in anguish. He has a lightning gesture, the spontaneous translation of an intense experience ; his singing line can as certainly touch off brilliant landscapes as it can depict furtive animal moods with the sureness of a Brzeska. Ghose's animals (see *Plate* 141) are startled sensations, surcharged with movement ; executed in swift, pre-determined strokes, his " Deer " (*Plate* 142) is a calligraphic masterpiece, each sensitive swerve amazingly alive. The drawing is an essay in linear harmony, suggestive of space ; the planes are expressed by the swing of the tremulous line. The architecture of his paintings is chromatic rather than linear ; contrasted masses of exultant colour, defined by their very juxtapositions, make patterns of arresting subtlety. The women in his " Winnowers " (*Plate* 143) are rhythmic splashes of white, enlivened by touches of black and brown, set against a mass of yellow hay-stack, with dark blunt strokes for fencing. Gopal Ghose does not proceed to fill with colours the linear skeleton of a meticulous composition: he draws with the colours directly while his perceptions are still fresh and intense.

PARITOSH SEN

The art of Paritosh Sen, for all its verve and freedom, is still very tentative ; he has experimented with styles as diverse as the classical Indian, the Egyptian, the Chinese and the Post-Impressionist, without developing an integrated style of his own. The dominant influence of his vigorous landscapes is Van Gogh, manifest in his " Reaping Women " with a latent power beneath their seeming casualness ; but his exuberant "Palm Grove", in the mural tradition, betrays a touch of Gauguin. The greater part of Sen's facile output is produced under the primal inspiration of rural Bengal, to which he owes the undulating lights and glowing colours of his vivid landscapes. His very authentic impulses have preserved his work from stylised modes, although he has in his " Husking " put the idiom of Bengal folk art to extremely decorative uses. He can also invest the very ancient Indian rite of " Watering the Tulsi Plant " with the modernity of a cinematic " shot " : the girl at the oblation is discovered through the rectangular opening of dominating house-tops which look down on her in a naivete of patterning.

PRANKRISHNA PAL

The painting of PRANKRISHNA PAL is low-pitched ; he functions with conscious restraint which is apparent in his severely economic lines and subdued colour scales. Yet the colouring can be extremely subtle as in his " Eternity " (*Plate* 144), the coalescing surrender of love in a transcendental kiss, the annealing impact of man and woman rendered with a plastic symbolism echoing Braque. This same psychic vision can become painfully whimsical in Pal's " Devil's Dance ", a picture of degenerate humanity, represented by the clayey, swollen and morbid figures gathered together in irreverent glee. He is, at his best, a designer of harmonious movement, of which the piece, " On the Way to the Temple " (*Plate* 145), is a striking illustration ; the women-worshippers, their hands disposed to suggest the carrying of oblations, are revealed in their rhythmic procession, indicated by the undulating line overhead. By reason of his very restraint, Prankrishna Pal is not an obvious painter ; his pictures are symbolic rather than episodic, and, where the symbolism is forced or unapparent, the obscurer efforts completely miss the mark.

MAKHAN DUTTA GUPTA

The forthright talent of MAKHAN DUTTA GUPTA records, in the immediacy of communication, hurried, splash-dash effects ; yet, the impulsive brush-strokes frequently attain a pre-conceived finality of contour and pattern. The rhythmic designing becomes an exploit of rapid execution and, like his strikingly successful " Mother and Child " (*Plate* 146), a hit-or-miss affair. Although he is powerfully influenced by Degas, Dutta Gupta does not render the lightning attitudes of external movement ; on the contrary, he is concerned with expressing the pattern of an inward apprehension. The success of his method demands the instantaneous coalescence of form and texture, an exactness of the decisive touch ; lacking these, his lesser performances can be poor and blotchy. On occasion, he can be exquisitely painstaking : the designing of a piece, such as his " Festival " (*Plate* 147), realises a fine co-ordination of space and movement in images derived from the Bengal rural tradition.

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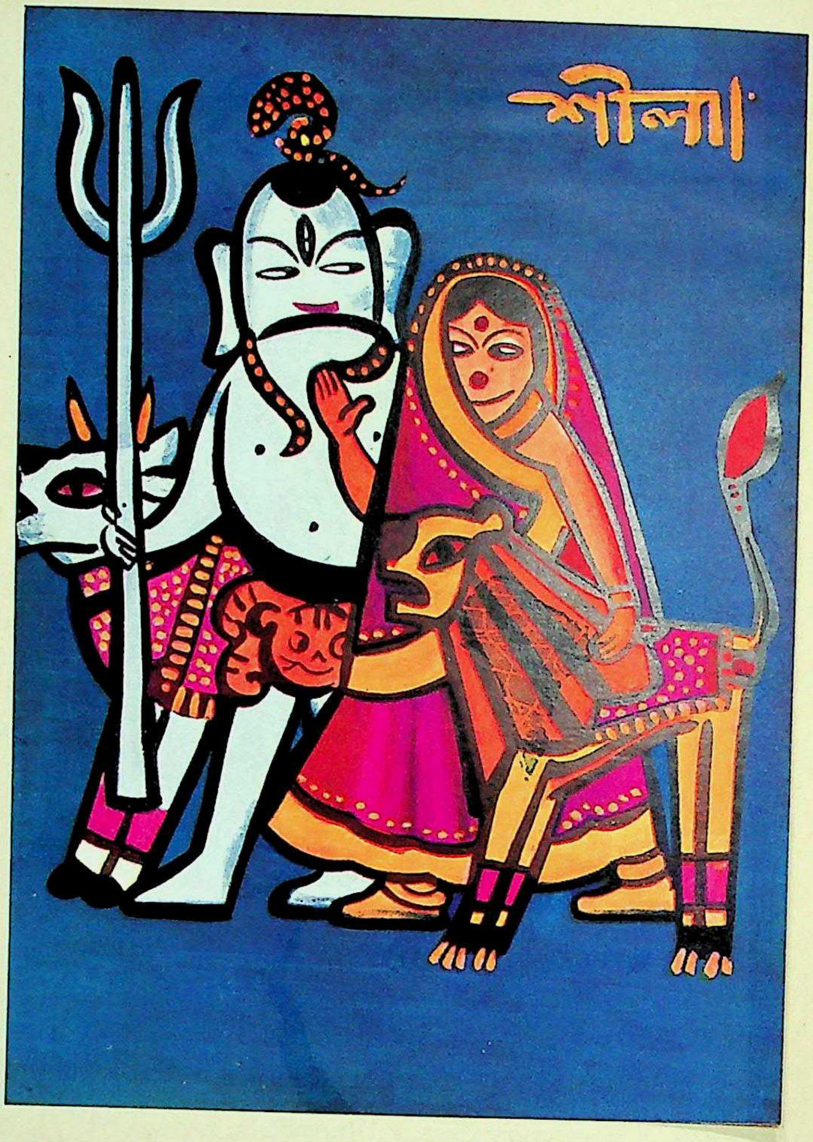
SHEILA AUDEN

The artist of Calcutta (outside the Group) of significance to modern Indian painting is SHEILA AUDEN, whose aesthetic integrity, matched with a faculty for design, yields an individual style of arresting directness and naivete. Her chief qualities are an expressive but severely disciplined line, and a dauntless colour system of primary reds, blues and yellows. She owes her linear symbolism and chromatic sequences to the original



Colour Plate Q. SIVA AND PARVATI by Sheila Auden

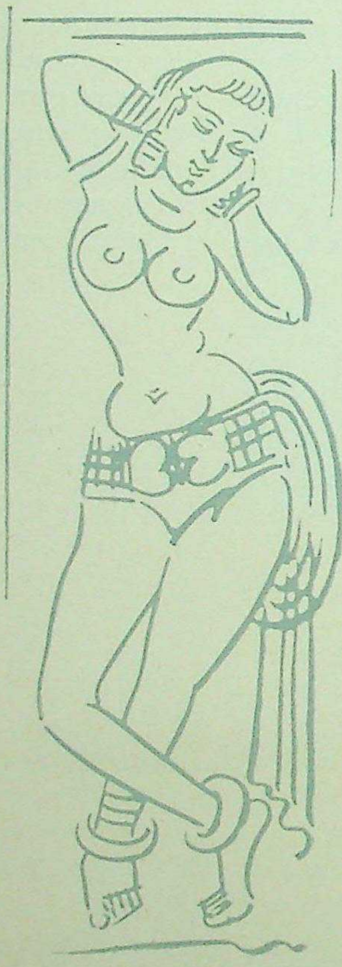
Planche en couleur Q. Sheila Auden : ÇIVA ET PARVATI

stimuli of Bengal folk art directly rather than to the mediate inspiration of Jamini Roy. She has arrived at her *metier* of ingenuous painting fantasies after study tours of Munich, London, Vienna and Tibet. Her work is impressed with obvious echoes of El Greco and Modigliani, while the inspiration for her artless renderings of Indian mythology proceeds in part from Negro sculpture. In a versatile range, she has achieved dynamic animal studies, such as the "Cat", a triumph of linear rhythm, and the naively stylised " Donkey Race " (*Plate* 148), infused with the child-like quality of a Chagall ; pictures of the elegance of her " Tibetan Tea Party ", in which the ornate ceremonial is rendered with a schematic simplicity ; formalised gods and goddesses, decoratively composed like her purely linear " Ten Avatars of Vishnu ", or utterly simplified as her " Siva and Parvati " (*Colour Plate Q*), an essay in the use of evocative colour ; Madonnas based on the quaint motifs of traditional Bengal embroidery, and vivid studies of Tibetan dancing, such as the oddly rhythmic "Black-hat Dancers" (*Plate* 149). Her ranging curiosity has integrated artistic modes and processes even so remote as the Tibetan, but her stylistic assimilations are synthesised into ordered forms validated by her own sensibility.

KALYAN SEN

The art of KALYAN SEN manifests two distinct, and seemingly unrelated, styles: the one, based on the Bengal school in its translucent colour washes and figurative architecture, and the other, influenced by the School of Paris, a *gouache* technique of poster colours and water-proof inks, varnished over to secure glinting, crystalline effects. The divergent expressions are founded on a solid sense of design and colour rhythm, impressed, above all, with an exacting sincerity in the aesthetic quest. This common foundation knits the two styles in an essential oneness of vision: between his "Sunday Morning on the Thames", candidly Western in treatment, and his formalised and sentimental "Abhisarika", redolent of the Bengal idiom, Kalyan Sen has attempted a variety of intermediate manners. Of these, his "Basket Makers" (*Plate* 150) has structural uniqueness: the repetitive ovals of the stylised figures form a rhythmic pattern of pleasing originality. The twin influences of Picasso and Jamini Roy blend sensitively in his "Beauty" (*Plate* 151), which breathes a rugged vitality in its facile line and graceful form. The companion piece, "Toilet", and the more elaborate "Woman with a Flour-grinder" exemplify the basic harmony of his designing, but suffer from their slightly discordant backgrounds.

DELHI



A caravanserai of sojourning painters rather than a school of painting, Delhi is happy in the convergence of enlightened official interest and consular curiosity. Exhibitions at the capital frequently seek to achieve distinction from the dignitaries who inaugurate them ; these periodical displays of painting accomplishment, sole or representative, are rarely outstanding. There are notable exceptions.

SAILOZ MUKHERJEA

THE forward expression of SAILOZ MUKHERJEA carries a keen awareness of the Indian painting tradition ; he is blatantly modern, influenced in his pictorial architecture by Matisse, with a touch of Modigliani in his emotive distortions. He is intensely alive to the here-and-now, and paints, by choice, his throbbing environment—women " At the Well " (*Plate* 152), way-side labourers in " Siesta ", street-singers and performing " Musicians ", sporting buffaloes or the crowded market-place. He is drawn to the ethos of classical Indian painting and not to its formal symbolism ; he reproduces, in his own visual equivalents, the spirit of Rajasthani miniatures rather than their stylised mannerisms. In the result, he has evolved an idiosyncratic style of placing elongated men and women in their daily situations, tinged with a cheerful humour ; there is in his work a blitheness, a sense of vibrancy, a gush of light and air, of which his " Breeze " (*Plate* 153) is a dashing example. He has mastered an expressive line which encloses as well as moulds ; it is integrated into lyrical patterns of romantic colour sequences.

ABANI SEN

Abani Sen has been schooled in adversity ; his paintings carry persistent undertones of awful despair and misery. Not all of his work is the frustrated criticism of an unfriendly world ; a study, such as his " Mother and Child " (*Plate* 154), can breathe extreme sensibility and delicacy of feeling. Yet the iron, entered into his soul, renders such sheer ghastliness as the " Blood-suckers " (*Plate* 155), ravenous hyenas feeding on human entrails. There is a palpable echo of Van Gogh in Sen's " War-worn Shoes " (*Plate* 156), the superannuated veterans of many hardy marches and trampings : the discarded leather communicates, by a subtle arrangement of symbolic blues and yellows, the personality of the doughty wearer. His figure distortions, as in the " Card Players ", massive men in red and ochre against a horizon of bluish green, can be extremely emotive, while a brilliant economy of line invests his mere studies in black and white with a fullness of expression.

SATYEN GHOSAL

The structural rhythms of Satyen Ghosal's paintings inhere in their plastic fusion of mass and line ; his pictures are mosaics in tones of delicacy and repose. The softly modulated colours have a monochromatic consequence ; the preponderating blues or greens or golds hold the pieces in impeccable balance. There is a subtle co-ordination of undulating planes in his " Pilgrims Resting near Kedarnath " (*Plate* 157) ; the sinuous contours are built into a massive background, simple to the point of bareness. The " Tea-shop on the Tibet Road " (*Plate* 158), a more durable construction in transverse lines, suffers, however, from an irrelevant pointillism which strikes a patchy, disturbing note.

BISWANATH MUKHERJI

The apparent sketchiness of Biswanath Mukherji's paintings conceals authentic talent ; his spontaneous forms, expressed with precision, are not to be mistaken for first impressions. The brush, charged with an irretrievable mission, speeds to its fulfilment ; it does not linger to embellish the afterthought. As an essay in ultimate expression, his " Reading " (*Plate* 159) is a fine example ; for all its spontaneity, the drawing has astonishing restraint. Another notable success is his " Spring ", done in subtle modulations of broad, decisive brush-strokes ; this summary sketch in Chinese ink has the iridescence of perfected colour. Biswanath Mukherji's comprehensive use of the black pigment is clearly influenced by Far Eastern examples ; he attains something of their effective simplicity in his " Jaipur Landscape " (*Plate* 160), a calligraphic rendering of space and light and air. His more elaborate " Mother and Child " is less satisfying : the picture, despite its manifest sensibility, is unimpressive.

BIREN DE

Biren De is more significantly a portrait painter with an uncanny faculty for distilling the mood of his sitter ; he captures the sum of the personality in impetuous strokes. Among his portraits, that of Sir Maurice Gwyer (*Plate* 161) is marked by an intensity of characterisation and technical assurance ; the impressionistic study of a " Writer "

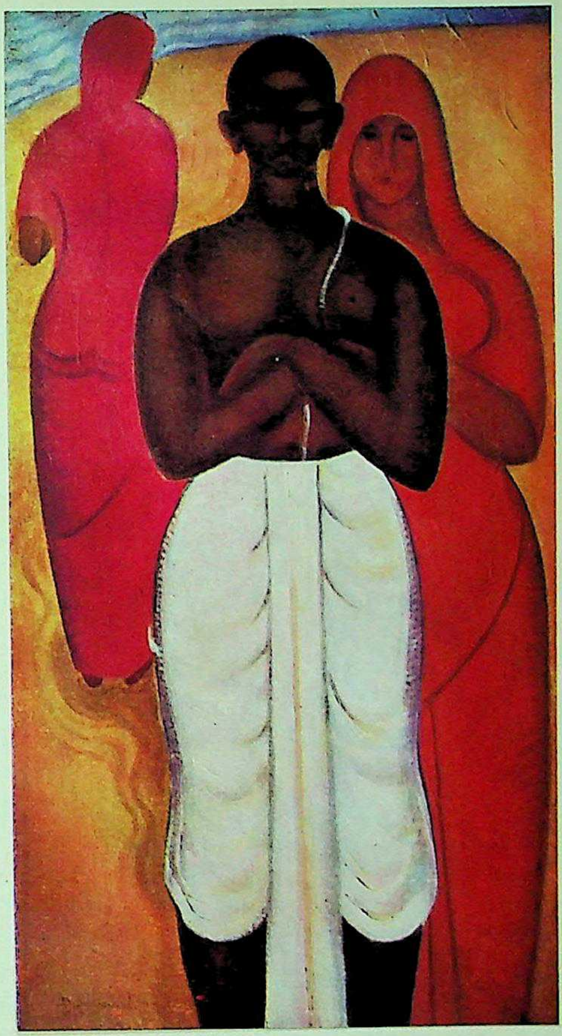
(*Plate* 162) renders in delicate touches the glow of imagination on a youthful brow. Biren De's style of portraiture is palpably Western, with British rather than French affiliations; the features emerge from the sheer juxtapositions of tones, and the enclosing lines are conspicuously absent. He is happiest in the expression of non-representational painting, without the trammels of formal verisimilitude; his evocative murals in the Delhi University reach a decorative coherence in their rhythmic symbolism. In his brilliantly patterned "Wheels and the Potters" (*Plate* 163), a fantasy in ovals, the transition to a semi-abstract art is manifest; his utterly simplified "Housewives at Work" makes a further blend of abstract designing and decorative architecture.

DELHI SILPI CHAKRA

The Delhi Silpi Chakra (Art Circle) was formed on March 25, 1949, by a progressive group of artists, dissatisfied with the institutional inefficacies of the more ostentatious Indian art societies. With flaming good intentions, the Silpi Chakra made a brilliant start; although the first fires are a little dimmed, its work still is, by and large, a significant contribution to modern Indian painting. The Chakra set out as an organisation of community interests for the resolution of its special problems, keenly aware of the revolutionary social urges; art, the creative adventure, was to be a total expression of life, keeping step with time and environment. Art was, of course, pre-eminently the artist's business, but its purpose was to communicate; its life-breath was the responses of its spectators, their condemnation or praise if they will, but not their apathy. The painters of the Circle are, for the most part, refugee artists in Delhi, torn from their moorings by the communal storms; their aesthetic seekings are sustained by the vitality and self-criticism of determined exiles.

BHABESH SANYAL

The springs of Bhabesh Sanyal's versatile faculty inhere in the stresses of society and circumstance. He seeks a profound understanding of his time and its reflexes in human destiny; he apprehends the drama and the pathos of existence on the pavements of life (see *Plate* 164) rather than in propertied interiors, ancient or modern. His art has a



Colour Plate R. FOREBODING by Bhabesh Sanyal

Planche en couleur R. Bhabesh Sanyal : PRESSENTIMENT

conscious social function which is by no means didactic ; it is the spontaneous expression of a keen, sensitive mind in wonderment or perplexity, but, above all, in exquisite sympathy with the impacting *milieu*. He is successful in both the arts, graphic as well as glyptic ; as a painter, his range comprises portraits and landscapes, architectural compositions and figure designs ; he wields oils with the same expertness as water colours or tempera. The images of his perception are organised into lucid patterns of arresting vitality ; he has achieved a gradual simplification of his linear designing and chromatic orchestration. The progression from the plasticity of his early refugees " On the Pavements of Calcutta " (*Plate* 165) to the formal austerity of his " Cobbler at Rest " (*Plate* 166) displays a vision, maturer and arrived at a subtler harmony and balance of significant forms. A study in rhythmic symbolism, his stark " Foreboding " (*Colour Plate* R) is an effective arrangement in red, ochre, dark brown and undulating blue, held together by the vestment of audacious white. His fastidious "Toilet" (*Plate* 167) opposes the sinuosity of the nude to the bleak rectangular columns of balancing spaces ; the motif, faintly reminiscent of the scaffolding of a Rajput miniature, is realised in appropriate symbols of modernity.

K. S. KULKARNI

K. S. KULKARNI typifies the dichotomy in contemporary Indian painting, the nostalgic pull of indigenous traditions balanced against derivative modern trends with primary roots in France ; his fulfilment will lie in evolving an individual style which is a summation of his different aesthetic influences. He has, in the process of discovery, betrayed a diversity of reflective styles, Ajanta and Rajasthani especially, unsure as yet of his *metier* ; when he combines, notably in his figure systems, the sensuous refinement of classical Indian painting with the directness of a Matisse, he realises, as in his "Girl with Pitcher" (*Plate* 168), a rhythmic fluency which is his very own. Almost severely native in style and inspiration is his "Kabadi", a picture of the Indian game of hit-and-run, electric with the wide-eyed enjoyment of boys at play ; by contrast, his calligraphic "Bulls" (*Plate* 169) renders an affective pattern of robust vitality in emphatic, swinging strokes. In his "Fields" (*Plate* 170) Kulkarni returns to the subject, but in a different setting and in an angle refreshingly new ; the eye of the artist, from aloft, takes in a valley of rolling downs, in which the bulls are driven to plough a dusky field with serried, upstanding white shoots, in an effect at once striking and original.

PRANNATH MAGO

THE art of PRANNATH MAGO shows continuous development ; despite his preoccupation with his environment, his paintings have abiding, elemental qualities beyond their contextual references. There is no question but he has been influenced by Van Gogh down to the idiosyncrasy of his brush-work ; yet, Mago has preserved in his intrepid paintings a heavily accented personal soul. The organisation of intuitive forms into evocative patterns of structural verve is all his own ; his fine, decorative sense is wholly devoid of mawkishness. Inspired by the lamentation at his father's death, his rhythmic "Mourners" (*Plate* 171) is a figurative composition of extreme sensibility ; the architectural groups of twin mourners effectively sustain the disconsolate subject of their compassion in the centre of the piece. His emotive formulation of pictorial components is best exemplified by his "Bathing Buffaloes" (*Plate* 172), a flowing design of truant boys astride the disporting animals ; movement is implicit in the very treatment and atmosphere. The architectonics of his otherwise vibrant "Drummers" at a rural festival is somewhat upset by the oversized drum-heads which all but obscure the background of animated spectators. A picture of vigour, his striding "Rice Planters" (*Plate* 173), stubborn, muscular figures in muddy fields, has a dynamic energy, heightened by its rich colouring; a perfect foil, his "Mid-day Story" is a reposeful picture of attentive listeners.

KANWAL KRISHNA

KANWAL KRISHNA is the painter of snows *par excellence* ; his dominant colour, expressed in romantic overtones, is white. His amazing facility in handling water colour is both his strength and his weakness ; his incredibly simple technique can conjure a pulsating Tibetan snowscape by seemingly haphazard touches of pigment along the sweeps of a wet brush over the merest outlines in pencil. This technical virtuosity (to which he sometimes succumbs) does, quite often, overshadow his expression of sensation ; yet, the best of his Himalayan landscapes, such as his "Frozen Fields" (*Plate* 174), attain a vibrant luminosity and an almost Chinese finesse of space and colouring. He shines in lightning records of visual experience ; the speeding hand, matching the eye, can touch off, with cinematic quickness, the hurtling battle-scenes of " Operation Kashmir "; he can, as deftly, organise a technical success, like his architectural " Winter Shades " (*Plate* 175) or the profoundly affective " Funeral Procession" (*Plate* 176), with a schematic precision of line and colour.

DEVAYANI KRISHNA

DEVAYANI, the artist-wife of Kanwal Krishna, is a painter of engaging naivete ; although she has garnered arresting portraits of racial types from her treks in the Himalayan frontier-land, her more successful paintings derive from Indian folk art, from toy forms in particular. Her very formalised, but startlingly alive, " Diwali Toys " (*Plate* 177) has an enduring child-like quality ; the enchantment survives in " The Wise Three ", a triad of colourful owls, and in the delightful progression of animated dolls, of men in ceremonial finery astride caparisoned horses in the " Dalai Lama's Journey ". Her own markedly individual style, very dissimilar to her husband's slap-dash effects, induces plastic renderings, of which her " Tibetan Market " is a competent example. Her *penchant* is for realising the mystic and the weird in patterns of vivid symbolism, but the aesthetic value of her Sikkim masks is less apparent than their anthropological interest.

DINKAR KOWSHIK

THE urgent impulsions of DINKAR KOWSHIK's work proceed from primitive art, its x-raying of life and movement, and intellectual realism ; his " Flying Horse " (*Plate* 178), in its brilliant transmission of racing energy, is reminiscent of the galloping horse of Altamira. His animal studies are invested with a throbbing humanity which saves them from being mere " flash-backs " of pre-historic art ; his sophisticated modern intellect has appropriately recaptured the cave painter's imaginative frenzy. He carries this rhythmic vitality into his decorative portraits of common types (see *Plate* 179); their sensuous refinement, which he clearly owes to classical Indian painting, is signally absent in the deliberate ungainliness of his wilfully distorted " Green Lady ". Yet, Dinkar Kowshik pursues his lone adventure with a luminous faith in its consequence ; its aesthetic results are sometimes quite ineffectual.

HARKRISHAN LAL

HARKRISHAN LAL's brilliant faculty for composition is matched by a powerful brush-work which revels in the inlaying of opulent colour sequences ; the dominant lines invest his figure patterns with plastic richness ; his pictures have a coruscating, crystalline quality, echoing Cezanne. Harkrishan is best in the organisation of architectural landscapes, such as his Kashmir water-ways, " Shikaras in the Mar Canal " and " Boats by the Canal Bend" ; the ochre-and-red boat-tops, set amidst glowing blues and greens, attain an incandescent splendour, gaining volume as well as depth. He can achieve the stubborn immobility of a sit-down "Strike" (*Plate* 180) in the ingenuous designing of its awkward figures, but the bravura of his "Ekka Stand" (*Plate* 181) nearly succumbs to an indifferent drawing.

DAMAYANTI CHOWLA

DAMAYANTI CHOWLA is significant for her fine sense of colour which she organises into contrasted systems of rhythm and harmony. The "Girl with Pitcher" (*Plate* 182), an emotive pattern of the sinuous subject balanced against a horizontal strip of decorative motif, shows the artist at her chromatic and architectural best. An essay in colour symphony, her exquisitely constructed "Washer-woman" (*Plate* 183) is a flowing sequence of relieving white expressed meaningfully ; her outstanding "Beggars" (*Plate* 184), a severely linear composition of the destitute mother and her clinging children, is held in dynamic balance by the transverse ribbon of shining white, rounded by her swelling bosom.

DHANRAJ BHAGAT

THE unfolding talent of DHANRAJ BHAGAT is essentially glyptic ; he is a sculptor of authentic humanity, of simply moving pieces in the travail of the spirit ; yet, his infrequent paintings display marked ability. His graphic expression has none of the lonely anguish or scarred bitterness of his sculptures ; landscapes by preference, his paintings have a radiant tranquillity, a gladdening impress of light and air, exemplified by his solidly constructed "Huts" (*Plate* 185).

PRABHA RASTOGI

THE experimental paintings of PRABHA RASTOGI, despite her variously assimilated motifs and techniques, have a common anchorage in the every-day pursuits of the men and women about her—impressionistic "Leaf-gatherers", labourers at their "Daily Toil" (*Plate* 186) of house-construction, and silhouetted men "Pulling" a colossal spool of roping. She invests her pictures with a placidity and sense of repose, notable in her ingenuously effective "Field Well" ; the planes are expressed in flat relief, but in subtly contrasted tones towards suggesting the third dimension. Her bent is for organic, rather than decorative, composition ; her rhythmic formulations have the dramatic intensity of pantomime.

MADRAS SCHOOL

IN Madras the dynamic example of Devi Prasad Roy Choudhury has spurred his pupils to works of individual distinction ; they reach a cheerful breadth of vision and technical assurance, sustained by the formative impulses of Andhra or Dravidian art. In the sum, they mark a painting endeavour of rich fulfilment and of richer promise ; responsive, but not succumbing to the prevalent -isms, their utterly sincere quests are touched with bright adventure ; they suffuse the contemporary graphic expression with streams of rich blood.

K. MADHAVA MENON

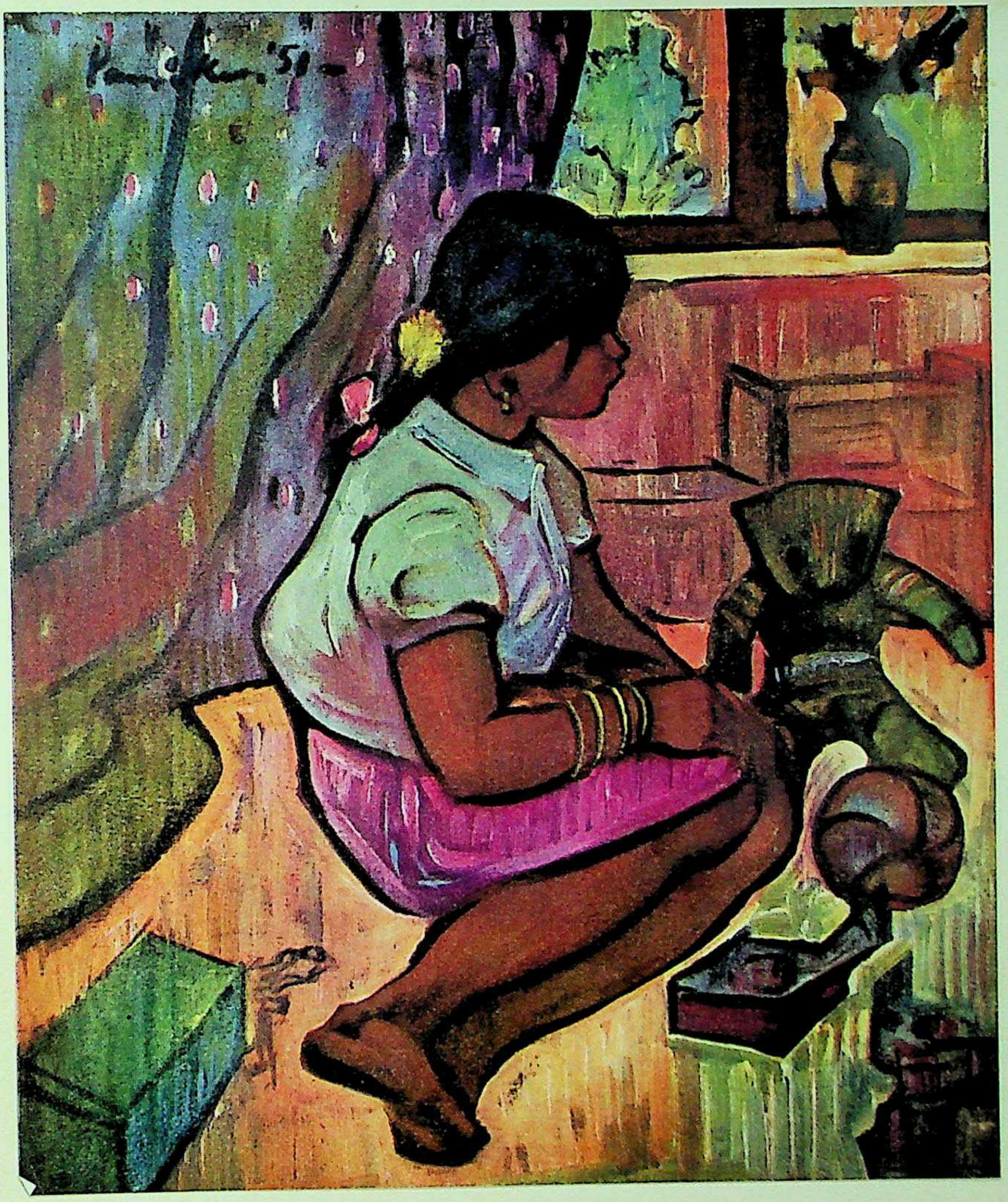
THERE is in the art of K. MADHAVA MENON a rare perception of the graces of the natural world, of birds and plants and animals, treated not as incidents in a comprehensive landscape but by themselves and invested with personalities of their own. His meticulous bird and animal studies throb with life and character ; he draws with infinite patience the minutest details of the plumage or foliage preserving in their opulence an exquisite unity of effect. A fine example is his "Squirrel" (*Plate* 187), captured in all its quivering fear and poised to run at the merest rustle of the microscopic leaves. In the fastidious draughtsmanship and delicate colouring of his bird studies, he is powerfully influenced by Moghul portraiture, while his picture of returning cattle, "Homeward Bound" (*Plate* 188), is obviously inspired by Rajput painting.

K. C. S. PANIKER

THE key-note of K. C. S. PANIKER's versatile pictorial output is a downright realism. The heavier medium comes naturally to him although he wields water colour in tones of flexibility. His pictures are emphatic statements with an incisive directness of message; his method, suited to his mood, is to lay on sweeps of surcharged colours, achieving in their subtle juxtapositions (see *Colour Plate S*: "Toys") a plastic consequence. The dominant influence in his larger figure groups, ambitious compositions of suffering humanity, is Frank Brangwyn, but Paniker owes the emotional impulse to Millet. The urgent perceptions are rendered in compositions of structural vigour; the "Resting Model", emotionally prostrate and soul-weary, is ruthlessly picturised in every unremitting detail of her physical abandonment; the reposing, curvaceous figure cuts diagonally into one's consciousness, delivering an aesthetic shock. "The Harlot" (*Plate* 189), a companion nude, is an introspective study of soft, well-modelled flesh which seems to burn with a regretful soul. Paniker has travelled from his landscapes of swaying palms and monsoon skies to a social concept of the art function, but his lavish figure compositions, such as "Humanity", in an effort at the transcendental, are apt to become unrestrained allegories. A social testament, neither mawkish nor symbolic, is his "Cartmen" which is its own implicit commentary: the exhausted men, tugging at their inhuman burden, pause for a while to swathe their blistered feet in improvised sandals of jute; there is a lashing realism in this spontaneous record. As an architectural success, his "Moplah Fishermen" (*Plate* 190) must rank among the artist's best; the tiers of human groups, admirably disposed, set off each other without dissipating the essential unity of the piece, and the drawing is faultless. Yet, he composes his colours rather than his figures; his "Young Mother", monumental in its ingenuous lyricism, is instinct with the quality that makes enduring art.

SUSHIL KUMAR MUKHERJEE

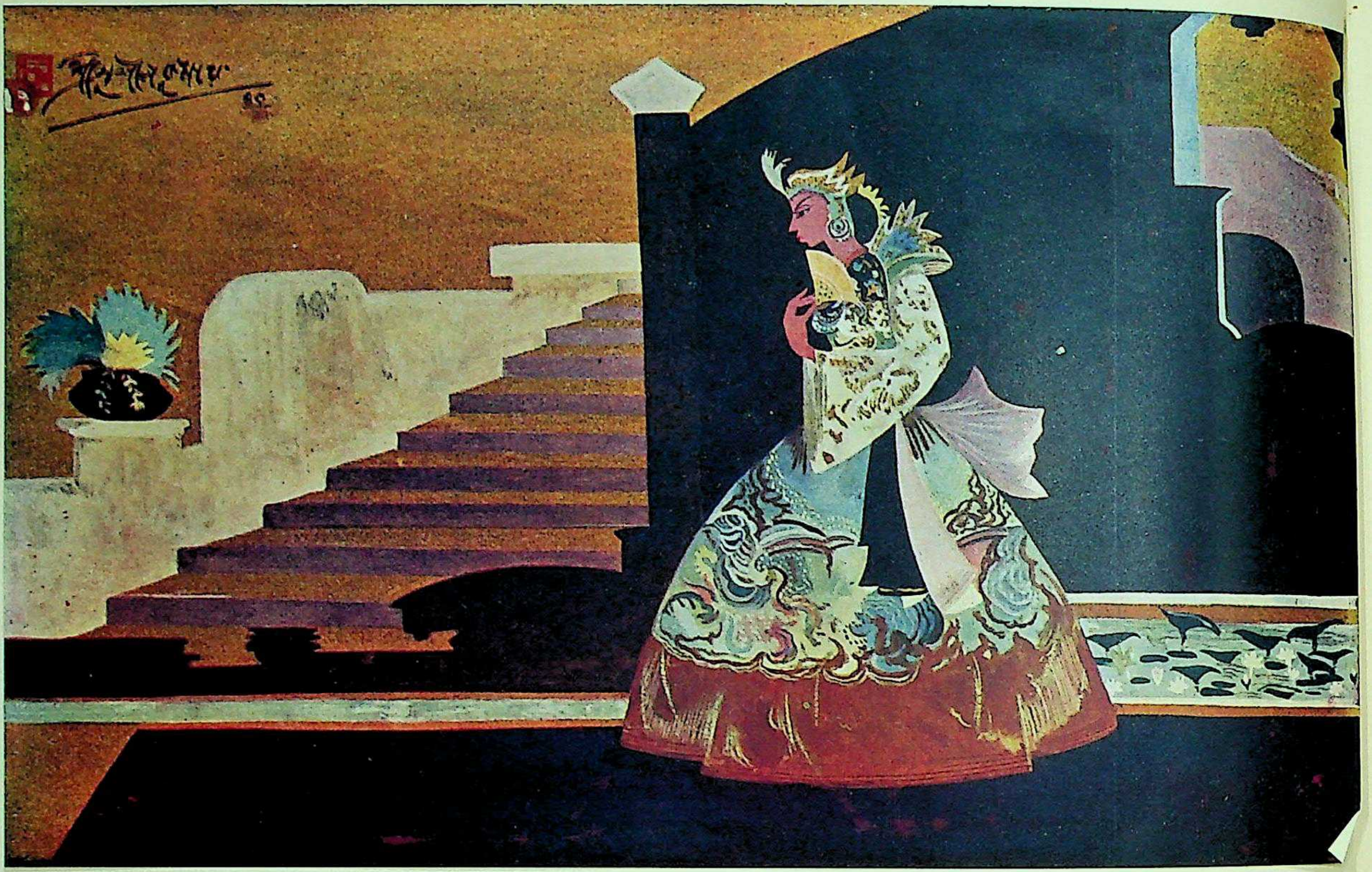
SUSHIL KUMAR MUKHERJEE's early paintings proclaim the dominant influence, both in the technique and in the expression, of Devi Prasad Roy Chowdhury, his teacher; now, outgrown his tutelage, Sushil Mukherjee has forged a personal style of intrepidity, especially manifest in his decorative landscapes, reminiscent of Van Gogh down to the vibrant strokes of broken colours and the emphatic outlines. Among his notable efforts are the "House in Ketty Valley" (*Plate* 191) and the "Ooty Scene", but his "Road to Ooty" (*Plate* 192) reveals Mukherjee at his best: the picture is a



Colour Plate S. TOYS by K. C. S. Paniker

Planche en couleur S. K. C. S. Paniker : JOUETS

graceful blend of ornamental motif and technical verve, an essay in emotional restraint. His unfolding vision relegates his human subjects to their infinitesimal situations in the immensity of Nature ; but in his earlier compositions he projected the " Philosopher " and the " Poet " in altitudes of grave intensity ; the pictures, in their tonal rhythm and scaffolding, are redolent of Whistler's portraits. The charm of his work derives principally from Sushil Mukherjee's original use of romantic colour, of which his



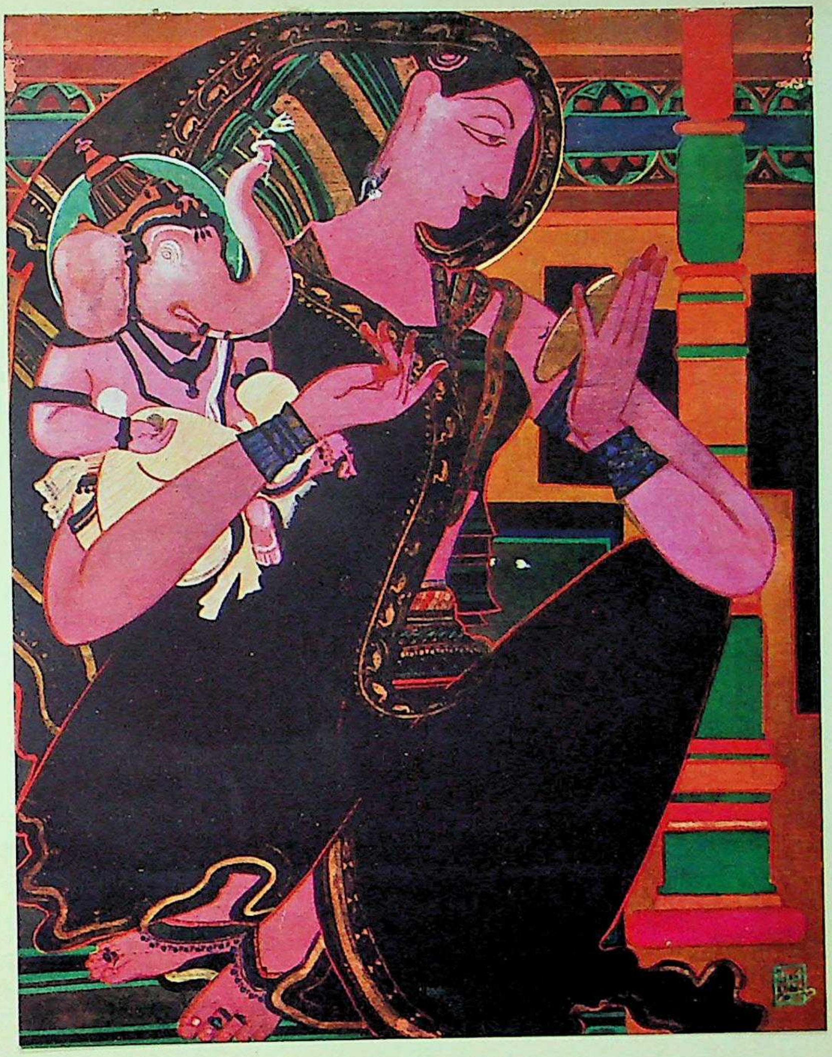
Colour Plate T. PRINCESS OF THE MYSTERIOUS PALACE by Sushil Kumar Mukherjee

Planche en couleur T. Sushil Kumar Mukherjee : LA PRINCESSE DU PALAIS MYSTERIEUX

" Princess of the Mysterious Palace " (*Colour Plate T*) is a good example ; his subdued colour patterns are tinged with an ineffable melancholy.

P. L. NARASIMHAMURTHY

THERE is a twinness in the art of K. Srinivasulu and P. L. NARASIMHAMURTHY, obviously because their more immediate common inspiration is Andhra medieval mural art, risen to its apogee in the exquisite legendary frescoes at the Lepakshi temple. The two, moreover, have collaborated, with striking success, to reproduce with skilful fidelity, for the Madras Government, the more outstanding temple panels. The murals, incidentally, are revealed in a surprising mastery of line and form, in arresting patterns of vivid colouring ; " Women Worshippers " (*Plate* 193), copied by Narasimhamurthy, is a fine example of the Vijayanagar phase of the Ajanta mode. He is the more intuitive artist ; his unsatisfied sensibility is perpetually reaching out for newer ranges of graphic endeavour ; with his urge for aesthetic adventure he combines a deep nature, so that his efforts become testaments of burning faith. Thus, the so-called " primitivism " of his " Childhood of Siva " (*Plate* 194) is not the acquired mannerism of Andhra folk art, but



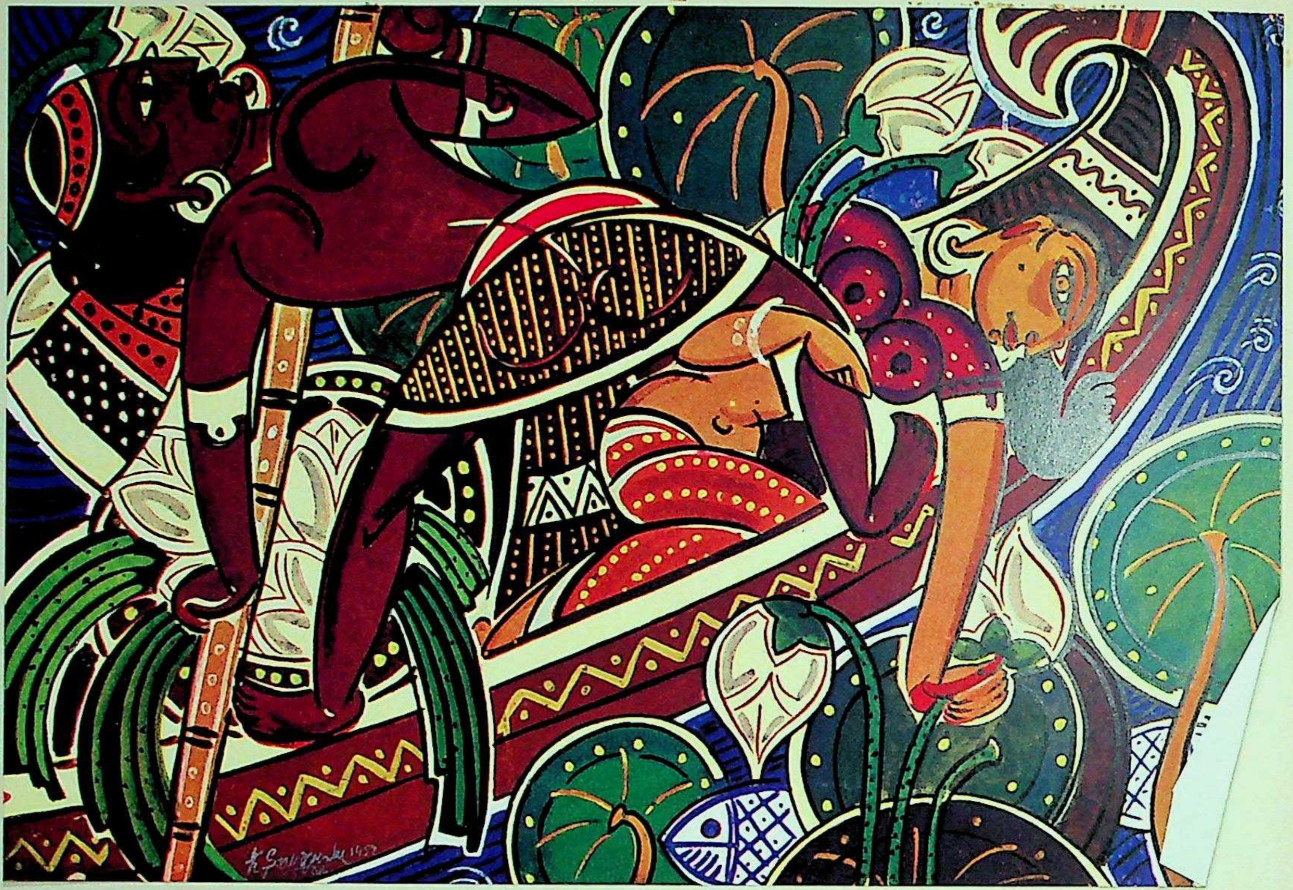
Colour Plate U. GANESH JANANI by P. L. Narasimhamurthy

Planche en couleur U. P. L. Narasimhamurthy : LA MERE DE GANESH

the issue of an assimilated tradition: his seemingly crude figures are deliberately composed in decorative patterns of intensity, with judgment and decision. The infant Siva astride his forbearing but doting mother is a *tour de force* of conception ; the quaintness of the figures is irrelevant to their emotive patterning. Yet, Narasimhamurthy achieves a structural perfection such as his "Ganesh Janani" (*Colour Plate U*), exact in its drawing and in its chromatic coherence ; the picture reflects his dominant classical discipline, with a resulting predilection for legendary episode.

K. SREENIVASULU

K. Sreenivasulu is the more spontaneous painter ; he has developed a vibrant style of sweeping curves and daring colour sequences, broadly decorative in their formal



Colour Plate V. LOTUS-GATHERER by K. Srinivasulu

Planche en couleur V. K. Sreenivasulu : CUEILLEUSE DE LOTUS

ingenuity. He invests the commonplaces of his environment with a brilliant importance; the facile outlines of his subjects are woven into patterns of inherent rhythms. He can mould "Basket Making" (*Plate* 195) into a design of naive artistry, the flowing lines of the woman set against shooting blades of bamboo, and make of "Horse-shoeing" a rhythmic function. He is at his best in "The Toilet" (*Plate* 196), faultless in the massing of its deeply contrasted colour masses and in their ornate designing. His ingenuous "Wooden Toys" (*Plate* 197) and the fastidiously executed "Dumb Horses" have a common inspiration in the symbolism of Andhra folk art, while his elaborately designed "Reception", both in the drawing and in the detail of costume, is clearly inspired by the murals of Lepakshi. In "Lotus-Gatherer" (*Colour Plate V*) Sreenivasulu achieves a fine co-ordination of imagination and imagery ; the piece is a study in languorous movement, each component part of the design impeccably placed. He works, by preference, in tempera for its facility in registering his urgent reactions ; his pictures communicate the rhythm and his infectious joy of life.

S. DHANAPAL

S. Dhanapal is at his best in black-and-white sketches, like his architecturally successful rendering of children's round-abouts in an Indian "Festival" (*Plate* 198) and the imaginative "Dream Palace" (*Plate* 199), evocative in its suspended stairways and intriguing corridors. The study in tempera of a "Bull", poised to gore, is competent but undistinguished, while his compositions in water colour, such as "Kothai", for all their elaborate designing, lack coherence and plasticity. He is more successful in delicate drawings in brush or pencil of classical themes, like "Vasantha Ruthu", and his impressionistic water colour studies of perching birds are effective and alive.

MOKKAPATI KRISHNAMURTHI

The sensuous paintings of Mokkapati Krishnamurthi are distinguished by a refined drawing; the sinuous line creates figure patterns of delicacy and strength. One such is his "Sandhya Archana", in which a frolicking Parvati weaves a celestial garland for her meditating Lord; but, the themes, derived largely from Indian classical literature, are loaded with allegorical significances. Yet, he can render, as in "Tulasi" (*Plate* 200), the formal loveliness of a girl reading, a decorative composition of nobility and repose, while his "Third Class Journey" (*Plate* 201) recaptures in plastic lines the simple felicity of a holidaying family.

H. V. RAMAGOPAL

H. V. Ramagopal has the making of a fine draughtsman and especially succeeds in portraiture: his "Devi Prasad Roy Chowdhury" (*Plate* 202), a spontaneous study of his master, is a triumph of the impeccable brush-stroke, wielded with finality. In the modulated volume and depth of its fundamental lines, his "Cat" (*Plate* 203) is a picture of feline majesty; but, his efforts at colour compositions are of unequal merit. The prowess of the sketch, ultimate in its effect and intention, is dissipated in the extended processes of filling in with colour and finishing.

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These, in the main, are the directions and promises of modern Indian painting.

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EPILOGUE

CONTEMPORARY Indian painting, as elsewhere, seeks an accord with the developing social situation ; the new social awareness demands other aesthetic values which are continually under fire. The major currents of present-day painting are experimental and, for that reason, transitional ; the aesthetic vision renews itself perpetually. It is a new " reality " that the artist strives to interpret, the pressing truth which he must proclaim in symbols of his intuitive apprehension. Art has travelled a long way from being representational ; it has become the artist's criticism of life, a construction of his mind. He can, as he is the inheritor of tradition, derive the formal or chromatic symbols of his criticism ; alternatively, he can create the visual equivalents of his unique perception. If he is derivative a knowledge of his inspirations, historical or contemporary, may aid in the understanding of his expression ; his public, sensing the echoes, comes to " accept " him, sooner or later. If he is original the very unfamiliarity of his images impedes his general acceptance ; the artist is understood less and less, and becomes isolated.

But, the modern artist is concerned primarily with the realisation of his intolerable sensation, with the expression in his arbitrary language of the intuitive reality ; while he discharges his emotions he is hardly concerned about his public. The appreciation of a work of art postulates a corresponding emotional altitude in the responding mind ; the address of the artist, if any, is to the emotions. The pattern which he creates is one which his imagination constructs ; form and colour, released from their perceptual contexts, are articulated with emotive purpose towards a new organic coherence. The new symbolism seeks its own balance and harmony, which inhere in the very pictorial components. There is a retreat from the phenomenal world and verisimilitude ; there is a realisation of pure, absolute, aesthetic values ; form and colour, detached from their actual references, make abstract patterns of intrinsic validity. The more individual the artist, the more " expressionistic " he is, the greater the arbitrariness of his formal symbolism, and the more incomprehensible he becomes. Art, the expression of man, can become de-humanised ; it can become geometrical, analytical and cynical. Thus, there is a widening chasm between the artist and society ; he has become very much an ineffectual angel in an ivory tower exercising his luminous wings. The public is not interested in the artist as grammarian, technician, researcher or analyst, however inventive he may be in his manifestations ; the communicable touch of the artist has to have an organic, human context. Art is not higher mathematics.

Yet, no artist addresses the present. Few artists were comprehensible to their contemporaries : the wheel of human understanding, coming full circle, may perhaps project their appraisement centuries afterwards. To harness the artist to the contemporary context, to seek to bring him under the wing of patronage or the acclamation of society is an undertaking wholly futile. You cannot take art to the people ; they must go up to it if they can. Art cannot be democratised, nor can it issue to political dictation. The artist cannot be intimidated.

As the artist is not bound to the context of time, he may not, likewise, be judged by his geographical or racial references. Thus, an Indian painting has to be appraised by the eternal criteria that make a picture—form and colour and the emotive pattern into which they are organised. Indian art has no esoteric standards for its especial appreciation. Every painting is an arrangement of spaces and masses, of lines and colours in a plastic rhythm ; its literary context, the caption, is unimportant if not irrelevant to its pure appreciation. The language of a picture is its lines and colours, and it must be judged by their adequacy ; to evaluate it by its literary or legendary references is to import a criterion wholly extraneous to the judgment of a work of art. A piece of music must be appraised by its consonance of harmonious sounds ; the words that go with the music do not enter into its appreciation as music, although they may be relevant as literature—which is a very different thing.

Art has become an international expression, although its regional accents, influenced by different traditions, may vary ; its basic language is understood everywhere. The abridgements of a revolutionary age have dissolved the frontiers of geography and widened the horizons of human understanding. Modern Art is reflective of this universal heritage, of the international commerce of aesthetic values and processes of art. Contemporary Indian painting, emerging from the historical context of legend and literature, reaches out to become a part of the international expression.

BIOGRAPHICAL NOTES

(Arranged alphabetically)

Jagannath Murlidhar Ahivasi was born on July 3, 1901, and was educated at the Sir J. J. School of Art, Bombay, where he now teaches. He has executed murals at the Secretariat of the Government of India at New Delhi, and his pictures are in the collections of the Indian Government, the Prince of Wales Museum, Bombay, and of the Maharaja of Patiala.

A. A. Almelkar was born on March 4, 1918, and was educated privately and at the Sir J. J. School of Art, Bombay. His paintings have been shown in exhibitions at Bombay, Calcutta, Madras and Hyderabad.

Krishnaji H. Ara was born at Hyderabad (Deccan) in 1913 in straitened circumstances. With little schooling, he went to eke his living in Bombay variously as a domestic attendant and as a motor mechanic, until a Japanese family where he was working spotted and sustained his artistic faculty. His paintings are in the Baroda Museum Picture Gallery.

Sheila Auden was born in 1914 and was trained under Devi Prasad Roy Chowdhury and at the Oriental Society of Indian Art, Calcutta. In 1936 she obtained a scholarship to Germany and studied for a while at the Kunstgeverbschule, Munich, and then at the Commercial School of Arts and Crafts and the Westminster School of Art, London. She has made study tours of Italy, France, Scandinavia and Hungary, and travelled extensively in the border-land of the Himalayas. She has held exhibitions of her work at Calcutta, Bombay and Delhi.

Narayan Sridhar Bendre was born on August 21, 1910, and educated at Agra University and the Indore School of Art. A world tour in 1947 brought to his work a cosmopolitan expression. He is now Professor of Painting at the Baroda University, and his pictures are in the Baroda Museum Picture Gallery.

Dhanraj Bhagat was born in poverty in Lahore in 1917 ; importantly a sculptor, his casual paintings merit attention. He earned his way to the Mayo School of Art, Lahore, where he stayed to teach. On the partition of the Punjab, he migrated to Delhi and works today on the staff of that city's Polytechnic.

Atul Bose was born in 1898 and was educated at the School of Art, Calcutta. On a travelling scholarship from Calcutta University he studied in London and toured extensively over Europe. On commission by the Indian Government, he painted royal portraits from originals at Windsor Castle and the Buckingham Palace. He was largely instrumental in establishing the Calcutta Academy of Fine Arts, and was some time Principal of the School of Art, Calcutta.

Nandalal Bose was born on December 3, 1883 ; intended for the parental profession of engineering, he, however, elected to study art under Abanindranath Tagore (1905). He assisted in Lady Herringham's copying expeditions to the Ajanta Caves (1909-1911). His paintings are chiefly in the Indian Museum, Calcutta, Sri Chitralayam, Trivandrum, the Kala Bhavana (Art School), Santiniketan, the Asutosh Museum of Indian Art, Calcutta, the Jaganmohan Palace Picture Gallery, Mysore, and in the private collections of A. N. Tagore, P. N. Tagore, Kasturbhai Lalbhai, Gautam Sarabhai and J. H. Cousins. He has directed for three decades the Kala Bhavana at Santiniketan.

Dhirendra Kumar Dev Burman was born in Tipperah in East Bengal and was educated at Santiniketan (1912) under Asit Kumar Haldar and Nandalal Bose.

Ramendranath Chakravarty was born in October in 1902 at Agartala in the Tripura State, and was educated in the School of Art, Calcutta and the Kala Bhavana, Santiniketan. During a study tour of Europe (1937-39) he learnt etching and aquatint under W. P. Robins, wood-engraving under Eric Gill and dry-point under Sir Muirhead Bone. He was successively Director, Andhra Jateeya Kalasala (National College), Masulipatam (1928) ; teacher at the Kala Bhavana, Santiniketan (1929) ; Head Master, School of Art, Calcutta, and head of the Department of Art, Delhi Polytechnic. He is at present the Principal, College of Art, Calcutta. In 1948 he arranged the Indian section of the UNESCO Exhibition of Modern Art in Paris and in London.

Ranee Chanda was born on September 30, 1912, a sister of the painter-brothers, Mukul Dey and Manishi Dey, and was educated at Dacca and the Kala Bhavana, Santiniketan. Her pictures were shown at the UNESCO Exhibition, Paris (1946), and she has held individual shows at New Delhi and Bombay.

Promode Kumar Chatterjee began as a painter in the Western style, but after a Himalayan pilgrimage he returned to study under Abanindranath Tagore (1914). He was a teacher of art at the National College, Masulipatam and later at Baroda. His paintings are in Sri Chitralayam, Trivandrum and in the Jaganmohan Palace Picture Gallery, Mysore.

Shiavax Chavda was born on June 18, 1911, and educated at the Sir J. J. School of Art, Bombay, the Slade School of Art, London and the Academie de la Grande Chaumiere, Paris. He studied mural design briefly under Vladimir Polunin. He has held several shows of his work in Bombay and Ahmedabad.

Devi Prasad Roy Chowdhury was born at Rangpur (Bengal) in 1899, and was educated under Abanindranath Tagore and Boiess, an Italian artist. He has been trick-cyclist, colour-grinder and champion wrestler. He taught briefly at the Indian Society of Oriental Art, Calcutta, and was appointed in 1928 to head the School of Arts, Madras. His works are in widely dispersed collections, chiefly, of S. V. Ramaswami Mudaliar, Madras, Sri Chitralayam, Trivandrum and the Jaganmohan Palace Picture Gallery, Mysore.

Damayanti Chowla (nee Batra) was born on April 5, 1920, and educated at the College for Women, Lahore. Self-taught, her paintings have been shown in exhibitions at Calcutta, Bombay, Delhi and Lahore.

M. A. Rahman Chughtai was born on September 21, 1897 of an ancient Persian family of artists ; his ancestor, Ahmed, was chief architect to Shah Jahan, the Moghul emperor. He was mainly self-taught and broadened his horizon by two extensive study tours of Europe. His paintings have figured in the major Indian exhibitions and have also been shown at London, Paris, Berlin and Philadelphia. His works are in the Baroda Museum Picture Gallery, Sri Chitralayam, Trivandrum, the Jaganmohan Palace Picture Gallery, Mysore and the Prince of Wales Museum, Bombay.

Ishwar Dass was educated privately under P. R. Roy and later at the School of Arts, Lucknow. His pictures have been shown at exhibitions in Bombay, Calcutta, Lahore, Mysore and Nagpur. His paintings are in the Jaganmohan Palace Picture Gallery, Mysore.

Biren De was born on October 8, 1926, and studied briefly at the Carmichael Medical College, Calcutta, which he left to join that city's College of Art. He came out of it, however, with barely two months to finish his five-year course, and now pursues a free-lance vocation as a painter in Delhi. His pictures were shown at the Salon de Mai, Paris (1951), and in New Delhi.

Kanu Desai was educated at the Gujarat Vidyapith and Santiniketan. His paintings are in the Baroda Museum Picture Gallery, Sri Chitralayam, Trivandrum, and the Jaganmohan Palace Picture Gallery, Mysore.

Manishi Dey, the brother of Mukul Dey and Ranee Chanda, was trained under Abanindranath Tagore and educated at Santiniketan. His pictures are in Sri Chitralayam, Trivandrum, the Jaganmohan Palace Picture Gallery, Mysore and in numerous private collections in India.

Mukul Chandra Dey was born in July 1895 and was educated at Santiniketan (1907). With Rabindranath Tagore he visited Japan and America, and exhibited his paintings at San Francisco, Chicago and New York. Later, he joined the Slade School of Art, London, and took lessons from Sir Muirhead Bone, Henry Tonks and W. W. Russell. Then, he studied at the Royal College of Art, South Kensington, under Sir William Rothenstein, and exhibited his work at the Royal Academy and the New English Art Club, London (1922-23). He returned to India to become the Principal of the School of Art, Calcutta, and retired in 1944. His paintings are in the Victoria and Albert Museum, London, the Glasgow Art Gallery, the Philadelphia Museum and the Prince of Wales Museum, Bombay.

Sailendranath Dey was born on July 7, 1891, and received his effective training under Abanindranath Tagore. He taught successively at the Banaras Kala Bhavan, the Indian Society of Oriental Art, Calcutta, and the Jaipur School of Arts ; now he heads the Rajasthan Kala Sansthan (Art Academy) at Jaipur. His paintings are at the Bharat Kala Bhavan, Banaras, and the Jaganmohan Palace Picture Gallery, Mysore.

S. Dhanapal was born on March 3, 1919, and educated at the School of Arts, Madras, where he is now a painting instructor. His work is represented at the Jaganmohan Palace Picture Gallery, Mysore.

Kiron Dhar, aged 37, was educated at the School of Arts, Lucknow (1935), and his pictures were exhibited in Paris (1946) and London (1947). His paintings are in the Government Central Museum, Lahore, the Jaganmohan Palace Picture Gallery, Mysore, the Lucknow University Museum and the Bharat Kala Bhavan, Banaras.

Pulinbehari Dutt was born on August 3, 1895, and was educated at the Indian Society of Oriental Art, Calcutta, under Abanindranath Tagore. Then, on deputation from the Society (1922), he taught at Ahmedabad, and now directs children's art at the Fellowship School, Bombay.

Hari Ambadas Gade was born on August 15, 1917, and educated at Nagpur University and the Sir J.J. School of Art, Bombay. He was Lecturer in Education at the Government Training College, Jubbulpore, and Lecturer in Textile Design at the Victoria Jubilee Technical Institute, Bombay. He is represented at the Baroda Museum Picture Gallery.

Surendranath Ganguly was trained under Abanindranath Tagore (1906) and was among his earliest pupils. His paintings are in the Kasturbhai Lalbhai Collection. He died prematurely at the age of twenty-one.

Satyen Ghosal was born on April 21, 1921, and was educated at the College of Art, Calcutta, where he is now the Professor of Fine Arts. He was formerly art master at the Delhi Public School and lecturer at the Delhi Polytechnic.

Gopal Ghose, aged 38, was trained successively under Sailendranath Dey, Abanindranath Tagore, Nandalal Bose and Devi Prasad Roy Chowdhury. His work was shown in exhibitions at Madras, Calcutta and Delhi, and is represented at Sri Chitralayam, Trivandrum.

Bhabani Charan Gue was born on March 24, 1910 and was educated at the Banaras Hindu University and the Lucknow School of Arts. Later (1948-49), he studied at the Slade School of Art and the Central Art School, London ; to-day he heads the Department of Art at the Mayo College, Ajmer. He has exhibited in London and Cambridge, and has held individual shows at Ajmer, Delhi and Jaipur. His pictures are in Sri Chitralayam, Trivandrum.

Makhan Dutta Gupta was born in January, 1916, and was educated at the School of Art, Calcutta (1938). For some time he was a teacher of art in Birbhum and Comilla in Bengal ; today he is an illustrator in an advertising agency. His paintings were shown in exhibitions at Calcutta, Simla, Lahore and Patna.

Manindra Bhushan Gupta was born in 1898, and was educated at the Dacca College and the Kala Bhavana, Santiniketan, where he stayed to teach. He taught later at Ananda College, Colombo, and is now a lecturer at the College of Art, Calcutta.

Samarendranath Gupta was trained under Abanindranath Tagore (1907), and accompanied Lady Herringham's copying expeditions to the Ajanta Caves (1909 and 1910). He was Principal of the Mayo School of Art, Lahore. His paintings are in the Indian Museum, Calcutta, the Lahore Museum and the Jaganmohan Palace Picture Gallery, Mysore.

Asit Kumar Haldar, a grand-nephew of Rabindranath Tagore, was born on September 10, 1890, and was educated at the School of Art, Calcutta, but more especially under Abanindranath Tagore. He collaborated with Nandalal Bose in Lady Herringham's copying excursions to Ajanta, and was commissioned to reproduce the archaic cave paintings at Jogimara (1914) and the classical frescoes at Bagh (1917 and 1921). His paintings are in the Boston Museum, the Victoria and Albert Museum, London, the Municipal Museum, Allahabad, the Indian Museum, Calcutta, Sri Chitralayam, Trivandrum, and the Ramaswami Mudaliar Collection, Madras. He headed the Kala Bhavana, Santiniketan (1912-1915 and 1920-1923) and the Jaipur School of Arts (1923-1924), and retired after a twenty years' tenure as the Principal of the School of Arts, Lucknow. In 1923 he assisted Laurence Binyon in classifying Indian paintings at the British Museum.

K. K. Hebbar was born in 1915 in a South Kanara village and was educated at the Sir J.J. School of Art, Bombay (1938), where he remained to teach (1940). He has held shows of his work in Bombay and Delhi, and exhibited his paintings, during a tour of Europe in 1949, at London, Paris and Berne. He is represented at the Museum of Modern Art, Paris, and in private collections in India.

Harkrishan Lal, aged 31, was educated at the Government College, Ludhiana (1940) and the Sir J.J. School of Art, Bombay. He is now a teacher of art in the Delhi Polytechnic, and his paintings have been exhibited in Bombay, Delhi and Srinagar.

M. F. Husain was born on August 5, 1916. Under the inspiration of the Bombay Progressive Artists' Group, his painting developed its present expressive phase in 1948. His pictures were shown at the Salon de Mai, Paris (1951), and in exhibitions at Bombay, Calcutta and Delhi.

Deokrishna Joshi was born on July 17, 1911, and was educated at the Indore Art School and the Sir J.J. School of Art, Bombay. A frequent exhibitor in several Indian art shows, he is now the Principal of the Laxmi Kala Bhawan, Dhar, Central India.

Govardhan Lal Joshi was born on March 15, 1914, and educated privately under a traditional painter of Nathdwara in Rajasthan and later at Udaipur and Santiniketan. At present he is an art teacher at the Vidya Bhavan Society, Udaipur.

Manohara Joshi was born on October 3, 1913, and was educated at Agra University and the Sir J.J. School of Art, Bombay. He has exhibited frequently at the annual shows of the Bombay Art Society, and practises commercial art.

George Keyt is a Ceylonese painter from Amunugama near Kandy. He has held successful exhibitions of his work in Colombo, Bombay and New Delhi (1952). His paintings are in the collections, in Ceylon of the Lionel Wendt Memorial and H. Peiris, and in India of Martin Russell and Mulk Raj Anand.

Sudhir Ranjan Khastgir was born on September 24, 1907, and was educated at the Kala Bhavana, Santiniketan. He made a study tour of Europe in 1937 when he held an exhibition of his work in London. His pictures are in the Baroda Museum Picture Gallery and Sri Chitralayam, Trivandrum.

Abhay Khatau was born in 1927 and trained under Pulinbehari Dutt. His passion for the opera and the ballet he owes to his curative visits to Europe. He has held successful exhibitions of his work in Rome and in Bombay.

Dinkar Kowshik was born on June 15, 1918 and educated at Bombay University and Santiniketan. He is at present a lecturer in art at the Delhi Polytechnic.

Devayani Krishna (nee Jadhav) was born in Indore and studied at the Sir J.J. School of Art, Bombay. She has accompanied her husband, Kanwal Krishna, on his numerous painting expeditions across the Himalayas.

Kanwal Krishna interrupted an engineering education to join the School of Art, Calcutta. In 1938 he accompanied the Tibetan expedition of the Bihar and Orissa Research Society and returned with paintings of Lhasa and of the Dalai Lama. He has painted Bhutan, Sikkim and Tibet on official missions in 1939 and 1940, and the North-west Frontier in 1945. In

1948 he painted the Kashmir Operations for the Indian Army. He has held exhibitions of his paintings at Peshawar, Delhi, Calcutta and Madras.

MOKKAPATI KRISHNAMURTHI was born on January 25, 1912, and was educated at the Pithapur Raja's College, Kakinada and the School of Arts, Madras (1934). His paintings have been shown in exhibitions at Madras and Delhi.

K. S. KULKARNI was born in poverty in 1918 in a village near Belgaum and eked a living as a sign-board painter in Poona. He earned his way to the Sir J.J. School of Art, Bombay, where he won distinction. He represented India in an International Arts Programme at New York (1951). Exhibitions of his work at Delhi (1947), London (1950) and New York were widely appreciated.

PRANNATH MAGO was born on August 22, 1923 at Gujarkhan in the Punjab and was educated at the Gordon College, Rawalpindi, the Sir J.J. School of Art, Bombay (1945) and the Mayo School of Art, Lahore. He is at present a lecturer in art at the Delhi Polytechnic. His pictures have been exhibited in Bombay and Delhi—principally at the shows of the Delhi Silpi Chakra.

RATHIN MAITRA was born on July 15, 1913, and was educated at the School of Art, Calcutta. His paintings were exhibited in London, Kabul and (through the courtesy of Mrs. R. G. Casey) in Australia. He led in founding the Calcutta Group and is now a professor in the College of Art, Calcutta.

KSHITENDRANATH MAZUMDAR was trained under Abanindranath Tagore (1909). His pictures are in the Indian Museum, Calcutta, Sri Chitralayam, Trivandrum, the Bharat Kala Bhavan, Banaras, the Asutosh Museum of Indian Art, Calcutta, and in the Kasturbhai Lalbhai Collection.

K. MADHAVA MENON was born in the Cochin State on July 20, 1911, and educated at the School of Arts, Madras. He was Officer-in-Charge of Sri Chitralayam, Trivandrum (1943) until his retirement in 1951. His paintings are in Sri Chitralayam and the Jaganmohan Palace Picture Gallery, Mysore.

BINODE BEHARI MUKHERJEE was educated at Santiniketan (1919) under Nandalal Bose, and remained to teach at the Kala Bhavana.

BISWANATH MUKHERJI was born at Banaras in 1921, and was educated at the School of Arts, Lucknow. His pictures have been exhibited at the UNESCO, Paris, London, Kabul and Tokyo. His paintings are in the collections of the Government of India and of the Hyderabad and Madhya Pradesh Governments.

SAILOZ MUKHERJEA was born in 1908, and educated at the School of Art, Calcutta. During a study tour of Europe he met Matisse and was profoundly influenced by him in style. Sailoz Mukherjea is at present a teacher in the Sarada Ukil School of Art, New Delhi.

SUSHIL KUMAR MUKHERJEE was born on September 1, 1917, and educated at Ranchi College and the Madras School of Arts. He is now Art Master, Lawrence School, Lovedale (Ootacamund). His pictures have been exhibited at Paris, Kabul, Delhi and Madras.

P. L. NARASIMHAMURTHI was born on January 6, 1918, and was educated at the School of Arts, Madras. He has collaborated with K. Sreenivasulu in copying, for the Madras Government, the Lepakshi (Andhra) murals and the Sigiriya frescoes in Ceylon. His pictures have been exhibited at the Salon de Mai, Paris (1951) and in Madras, Calcutta and Delhi.

AKBAR PADAMSEE was educated at the Sir J. J. School of Art, Bombay (1946). A member of the Progressive Artists' Group, he went in 1949 to study at Paris where he still is. His pictures were successful in the Christmas Exhibition (1951) organised by "Air France" at Paris.

LAXMAN PAI was born in Goa and educated at the Sir J.J. School of Art, Bombay, where he is now a teacher. His pictures were exhibited in the annual events of the Bombay Art Society and in individual shows.

PRANKRISHNA PAL was educated at the School of Art, Calcutta, and is a member of the Calcutta Group. He is now on the staff of the Asutosh Museum of Indian Art, Calcutta.

S. B. PALSIKAR was educated at the Sir J. J. School of Art, Bombay, where he is now a teacher. His pictures have been shown in the annual exhibitions of the Bombay Art Society.

K. C. S. PANIKER was born on May 10, 1911 and was, before he joined the Madras School of Arts, a telegraph operator and an insurance salesman. He has held successful shows of his work at Delhi and Madras. He is now the Chief Instructor in Painting in the School of Arts, Madras.

H. V. RAMAGOPAL was born on December 27, 1921 and was educated at the Pithapur Raja's College, Kakinada and the School of Arts, Madras, where he is at present an art instructor.

DAMERLA RAMA RAO was born on March 8, 1897, and was educated at the Sir J.J. School of Art, Bombay (1920) His paintings were successfully exhibited at Madras (1921), Calcutta (1923), Bombay (1923 and 1925), Wembley and Toronto (1924), and are now collected in the Rama Rao Art Gallery, Rajahmundry. He died on February 6, 1925.

RAMKINKAR was born on May 25, 1914, and was educated at the Kala Bhavana, Santiniketan, where he now heads the department of sculpture. His paintings figured in the UNESCO Exhibition of Modern Art at Paris and London (1946). He is a member of the Realites Nouvelles, Paris.

PRABHA RASTOGI (nee Loknath) was educated at the Punjab University and held, for some time, a teaching post in a Delhi School.

RAVI SHANKAR RAVAL was born in 1892 and was educated at the Sir J.J. School of Art, Bombay. In 1936 he undertook a study tour of China and Japan. He has exhibited frequently in the annual shows of the Bombay Art Society.

S. H. RAZA was born in Babaria in Madhya Pradesh in 1922, and was educated at the School of Art, Nagpur, and the Sir J.J. School of Art, Bombay. His recent training in Paris has induced a departure from his earlier technique. His pictures are in the Baroda Museum Picture Gallery.

Jamini Roy was born in Beliatore (Bengal) in 1887 and was educated at the School of Art, Calcutta. He attained success as a conventional portrait painter, but around 1921 withdrew himself to a study of Bengal folk art, which has since remained his primal inspiration. The most successful of contemporary Indian painters, his works are in numerous private collections, and in the Baroda Museum Picture Gallery, Sri Chitralayam, Trivandrum and the Asutosh Museum of Indian Art, Calcutta.

Pranay Ranjan Roy was born on January 16, 1909, and educated at the School of Arts, Lucknow. His paintings have figured in exhibitions in Bombay, Calcutta, Delhi, Lahore and Mysore. His work is represented at the Jaganmohan Palace Picture Gallery, Mysore.

Bhabesh Sanyal was born at Dibrugarh, Assam, on April 22, 1904, and was educated at Calcutta University and the School of Art, Calcutta. He was successively Vice-Principal, Mayo School of Art, Lahore (1929-1936), Art Master, Forman Christian College, Lahore (1936-1938) and Director, Lahore School of Fine Arts (1938-1947). After the partition of the Punjab he migrated to Delhi where he led in forming the Silpi Chakra. His paintings are in public and private collections in India, Pakistan, Britain, China and Czechoslovakia, and his pictures were shown at Burlington House, London, and the Salon de Mai, Paris (1951).

Kowta Ananda Mohan Sastri was born in 1908 and was educated under Promode Kumar Chatterjee. His exhibited work won acclaim in Paris and London (1930). His paintings are in Sri Chitralayam, Trivandrum and in the Jaganmohan Palace Picture Gallery, Mysore. He died on May 21, 1940.

Kowta Rama Mohan Sastri, brother of Ananda Mohan Sastri, was trained under Promode Kumar Chatterjee and briefly in Calcutta and Mysore ; later, he studied under Professor Malcolm Osborne in the Royal College of Art, London. His work is represented at Sri Chitralayam, Trivandrum, the Hyderabad Museum and the Jaganmohan Palace Picture Gallery, Mysore.

Madhav Satwalekar was born on August 13, 1915, and was educated in the Aundh State and at the Sir J.J. School of Art, Bombay. Later, he studied at the Slade School of Art, London (1938) and for some time under Professor Bastianini at Florence. He has travelled extensively in Europe and East Africa where he held successful exhibitions of his work. His paintings are in the collection of the Government of British East Africa, and in the Baroda Museum Picture Gallery.

Abani Sen was born on March 5, 1905 near Dacca and was educated under Percy Brown at the School of Art, Calcutta. He has exhibited successfully at Calcutta, Bombay and New Delhi, and is represented at the Baroda Museum Picture Gallery.

Bireswar Sen was born in Calcutta on November 15, 1897, and was educated at Calcutta University (1921). He was Professor of English at the Bihar National College, Patna (1923) before he joined the staff of the School of Arts, Lucknow in 1929. Collections of his paintings are in the Jaganmohan Palace Picture Gallery, Mysore and in Sri Chitralayam, Trivandrum.

Kalyan Sen was born on April 1, 1923, and was educated at Patna University and the School of Art, Calcutta. Then he studied at the Kingston School of Art, London (1948), and his paintings have been exhibited at galleries in London, Manchester and Leeds, and also in France and Switzerland.

Paritosh Sen was educated at the School of Arts, Madras and was Art Master at the Daly College, Indore before he went to live in Paris in 1950.

Amrita Sher-Gil was educated at the Ecole des Beaux Arts, Paris. Her major output has been acquired by the Ministry of Education, Government of India for the National Museum projected at New Delhi. She died in 1941 aged 29.

Y. K. Shukla was born in 1907, and was educated at the Sir J.J. School of Art, Bombay (1934). On a scholarship from the Italian Government (1938), he studied mural decoration, etching and wood-engraving at the Royal Academy of Fine Arts, Rome. In 1947 he was deputed by the Government of India to study Chinese painting at the National Institute of Fine Arts at Peiping. Exhibitions of his works at London (1934 and 1936), Rome and Perugia (1939) and Peking (1948) were widely appreciated. His paintings are in the Prince of Wales Museum, Bombay, the Baroda Museum Picture Gallery and the Sir J.J. School of Art Collection, Bombay.

Francis Newton Souza was born in Goa on April 12, 1924, and joined the Sir J. J. School of Art, Bombay (1940), from which he was expelled in 1943. In collaboration with K. H. Ara and S. H. Raza, he formed the Bombay Progressive Artists' Group in 1948. His exhibitions in India provoked violent orthodox opposition, but his pictures were more sympathetically received in Paris and London during his study tour of Europe in 1951. His paintings are in the Baroda Museum Picture Gallery.

K. Srinivasulu was born in January 1923, and was educated at the School of Arts, Madras (1943). His pictures were exhibited at Delhi, Madras and Mysore, and in the Salon de Mai, Paris (1951). His paintings are in the collections of the Bihar, Hyderabad and Travancore Governments. He is Art Master at the Besant Theosophical School, Adyar, Madras.

Abanindranath Tagore was born on August 7, 1871 at Jorasanko, the family seat of the Tagores, in Calcutta. He was educated at the Sanskrit College, Calcutta, and privately under English and Italian teachers of art (1890). Apart from his short-lived early connection with the Calcutta School of Art, he was in later life Bageswari Professor of Fine Arts at Calcutta University. Collections of his paintings are at the Indian Museum, Calcutta, the Kala Bhavana, Santiniketan, Sri Chitralayam, Trivandrum, the Jaganmohan Palace Picture Gallery, Mysore, the Bharat Kala Bhavan, Banaras, the Lahore Museum, and also privately with Mukul Chandra Dey, Sailendranath Dey, O. C. Gangoly, Dinesh Sen, Sir J. C. Bose,

P. N. Tagore, J. P. Ganguli, Samarendranath Gupta, Asit Kumar Haldar, Roop Krishna, Sir John Woodroffe and Ananda Coomaraswamy. Abanindranath's active career as a painter ended some twenty years before his versatile life drew to a close on December 5, 1951.

Gaganendranath Tagore, the eldest brother of Abanindranath, was born in 1867 and lived to be 71. His exhibited work drew praise at Berlin and Hamburg for its "expressionism", and achieved notable successes at Paris (1914), in the United States (1927) and in London (1934). Collections of his works are at the Prince of Wales Museum, Bombay, the Jaganmohan Palace Picture Gallery, Mysore, Sri Chitralayam, Trivandrum, the Hyderabad Museum, the Asutosh Museum of Indian Art, Calcutta, the Bharat Kala Bhavan, Banaras, and with the Marquess of Zetland.

Rabindranath Tagore was born on May 6, 1861, and was educated at the Bengal Academy, Calcutta and University College, London. He was awarded in 1913 the Nobel Prize for Literature, of which his painting was a by-product. His pictures are chiefly in the Rabindra Bhavana, Santiniketan. He died in 1941.

A. D. Thomas was educated at the School of Arts, Lucknow and later at the Royal Academy of Art, Florence. He has made extensive study tours of Europe and is now a staff artist at India House, London. His paintings are in Sri Chitralayam, Trivandrum and the Jaganmohan Palace Picture Gallery, Mysore.

Sarada Charan Ukil was born at Bikrampur in East Bengal and trained under Abanindranath Tagore (1914). He founded the art school which bears his name at New Delhi. His paintings are in Sri Chitralayam, Trivandrum, the Hyderabad Museum and the Jaganmohan Palace Picture Gallery, Mysore. He died in July 1940.

Ravi Varma was born on April 29, 1848 at Kilimanur in the Travancore State, a kinsman of the Ruler. He was educated privately and trained informally under an English artist on commission at the court. His numerous picturisations of Hindu mythology were contemporaneously acclaimed at Indian exhibitions in Madras (1873) and Poona (1880), and evoked considerable interest at Vienna and Chicago (1892). The more important collections of his paintings are in Sri Chitralayam, Trivandrum, the Madras Museum, the Jaganmohan Palace Picture Gallery, Mysore and at Baroda. He died on October 9, 1906.

K. Venkatappa was trained at Mysore, but, more especially, under Abanindranath Tagore (1908). He accompanied Lady Herringham's copying expeditions to the Ajanta Caves. His paintings are in the Jaganmohan Palace Picture Gallery, Mysore, the Indian Museum, Calcutta and in the Kasturbhai Lalbhai Collection.

Ramgopal Vijaivargiya was educated at the Jaipur School of Arts under Sailendranath Dey. His paintings are in the Baroda Museum Picture Gallery and the Bharat Kala Bhavan, Banaras.

Sushila Yawalkar was born in Dhargal (Goa) on June 16, 1920 and her early training was in music. A chance meeting with the sculptor, Nagesh Yawalkar, led to their marriage and to her subsequent development as a painter. She has held exhibitions of her work in Bombay and Delhi.

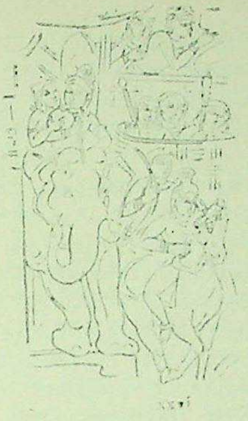
NOTE ON BIBLIOGRAPHY

THERE is yet no critical appraisement of Modern Indian Painting as a whole; there are indeed monographs on a few individual artists, and estimates of some contemporary Indian painters have been published from time to time in magazines and newspapers.

The special issues of the VISVA-BHARATI quarterly (Santiniketan) devoted to the work of ABANINDRANATH TAGORE (Volume VIII), GAGANENDRANATH TAGORE (Volume IV) and RABINDRANATH TAGORE (Volume V) contain valuable material by many hands. The *Rupam* (Calcutta) brought out two monographs, on KSHITENDRANATH MAZUMDAR by O. C. Gangoly and on ASIT KUMAR HALDAR by J. H. Cousins, but the series has not been further realised. Of critical studies, JAMINI ROY by Bishnu Dey and John Irwin (Indian Society of Oriental Art, Calcutta), AMRITA SHER-GIL by Karl Khandalavala (New Book Company, Bombay), DEVI PRASAD ROY CHOWDHURY by P. R. Ramachandra Rao (Rachana, Madras) and GEORGE KEYT by Martin Russell (*Marg* Publications, Bombay) may be mentioned. Shorter appreciations of modern Indian painters include M. A. RAHMAN CHUGHTAI by Kashmira Singh (Dhoomimal Dharamdas, New Delhi), K. K. HEBBAR by G. Venkatachalam (Nalanda Publications, Bombay), SAILOZ MUKHERJEA by A. S. Raman (Dhoomimal Dharamdas, New Delhi), MUKUL DEY by Rai Govind Chandra (Kasi Mudralaya, Banaras) and SUDHIR KHASTGIR by R. L. Mehta (Dehra Dun).

The now extinct *Rupam* (Calcutta), the *Journal of the Indian Society of Oriental Art* (Calcutta), and the *Modern Review* (Calcutta) contain notices, especially, of the earlier modern Indian painters, and *Marg* (Bombay) brings up the contemporary scene with individual estimates, while *Indian Art* and *Letters* (London) may be consulted chiefly for original material on the Bengal movement. *The Statesman* (Calcutta), *The Times of India* (Bombay) and *Thought* (Delhi) carry periodical notices of present-day painting, while *The Illustrated Weekly of India* (Bombay) has focussed attention on contemporary efforts in pictorial essays.

For a general introduction to the historical background of Indian painting, Ananda Coomaraswamy's HISTORY OF INDIAN AND INDONESIAN ART (London) and E. B. Havell's INDIAN SCULPTURE AND PAINTING and A HANDBOOK OF INDIAN ART (London) are still invaluable, but Vincent A. Smith's HISTORY OF FINE ART IN INDIA AND CEYLON (Oxford) is slightly outmoded. Percy Brown's INDIAN PAINTING (Associated Press, Calcutta) is a competent survey, while Basil Gray and J. V. S. Wilkinson have contributed eminently readable essays on the subject to THE ART OF INDIA AND PAKISTAN and INDIAN ART respectively (both by Faber and Faber, London). For the historical schools of Indian painting, Basil Gray's RAJPUT PAINTING and J. V. S. Wilkinson's MUGHAL PAINTING (both in the Faber Gallery of Oriental Art) should be read. Of specialist literature only the briefest mention can be made: RAJPUT PAINTING by Ananda Coomaraswamy (Oxford), INDIAN PAINTING UNDER THE MUGHALS by Percy Brown (Oxford), COURT PAINTERS OF THE GRAND MUGHALS by T. W. Arnold and Laurence Binyon (Oxford), A SURVEY OF PAINTING IN THE DECCAN by Stella Kramrisch (London), and HIMALAYAN ART by J. C. French (London). A detailed bibliography on the historical background of Indian painting is outside the ambit of the present undertaking.



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107. K. H. Ara : BLACK FLOWER POT (Baroda Museum Picture Gallery)
108. K. H. Ara : POTS IN A BASKET (Bombay Art Society)
109. S. H. Raza : BOATS AND BRIDGE (Baroda Museum Picture Gallery)
110. S. H. Raza : LANDSCAPE, PROVENCE—I (S. H. Raza)
111. S. H. Raza : LANDSCAPE, PROVENCE—II (S. H. Raza)
O (Colour). H. A. Gade : KASHMIR SCENE (E. Schlesinger, Indo-Pharma Pharmaceutical Works, Bombay)
112. H. A. Gade : SUNNY HOUR (H. A. Gade)
113. H. A. Gade : WILLOWS IN THE CANAL (H. A. Gade)
114. Akbar Padamsee : LOVERS (Akbar Padamsee)
115. Akbar Padamsee : HEAD (Akbar Padamsee)
116. Abhay Khatau : AN INDIAN BALLET (Abhay Khatau)

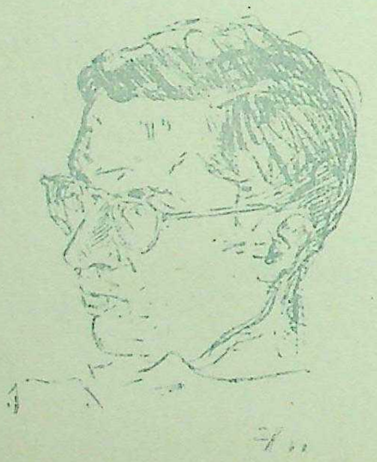
117. Abhay Khatau : TWO LADIES (Abhay Khatau)
118. Abhay Khatau : GONE WITH THE WIND (Abhay Khatau)
119. Laxman Pai : GOSSIP (Laxman Pai)
120. Laxman Pai : TOILET (Laxman Pai)
121. S. B. Palsikar : SINNERS DIVINE (S. B. Palsikar)
122. A. A. Almelkar : VILLAGE ROAD (A. A. Almelkar)
123. A. A. Almelkar : HORSE (A. A. Almelkar)
124. G. M. Hazarnis : SNOW TREE, NAINI TAL (G. M. Hazarnis)
125. G. M. Hazarnis : FLORA FOUNTAIN, BOMBAY (G. M. Hazarnis)
126. S. V. Waghulkar : NUDE (S. V. Waghulkar)
127. S. V. Waghulkar : FARMER (S. V. Waghulkar)
128. Sushila Yawalkar : TWO NUDES (Sushila Yawalkar)
129. Sushila Yawalkar : DIVINE LOVE (Sushila Yawalkar)
130. R. S. Raval : NARASINHA MEHTA (R. S. Raval)
131. R. S. Raval : BHARAT AND THE DEER (R. S. Raval)
P (Colour). Kanu Desai : RHYTHM OF LIFE (Kanu Desai)
132. Kanu Desai : KATHIAWAR FOLK TALE (Sri Chitralayam, Trivandrum)
133. D. J. Joshi : VEGETABLE SELLERS (D. J. Joshi)
134. D. J. Joshi : HOMEWARD BOUND (D. J. Joshi)
135. Manohara Joshi : APPENDICITIS (Manohara Joshi)
136. Manohara Joshi : SPELL-BOUND (Manohara Joshi)
137. Govardhanlal Joshi : BHIL GIRLS (Govardhanlal Joshi)
138. Govardhanlal Joshi : LANDSCAPE (Govardhanlal Joshi)
139. Rathin Maitra : SANTHAL DANCE (Rathin Maitra)
140. Rathin Maitra : RE-UNION (Rathin Maitra)
141. Gopal Ghose : BULL (Gopal Ghose)
142. Gopal Ghose : DEER (Gopal Ghose)
143. Gopal Ghose : WINNOWERS (Gopal Ghose)
144. Prankrishna Pal : ETERNITY (Prankrishna Pal)
145. Prankrishna Pal : ON THE WAY TO THE TEMPLE (Prankrishna Pal)
146. Makhan Dutta-Gupta : MOTHER AND CHILD (Makhan Dutta-Gupta)
147. Makhan Dutta-Gupta : FESTIVAL (Makhan Dutta-Gupta)
148. Sheila Auden : DONKEY RACE (Sheila Auden)
Q (Colour). Sheila Auden : SIVA AND PARVATHI (Sheila Auden)
149. Sheila Auden : BLACK-HAT DANCERS (Sheila Auden)
150. Kalyan Sen : BASKET-MAKERS (Kalyan Sen)
151. Kalyan Sen : BEAUTY (Kalyan Sen)
152. Sailoz Mukherjea : AT THE WELL (Dhoomimal Dharam Das, New Delhi)
153. Sailoz Mukherjea : BREEZE (Dhoomimal Dharam Das, New Delhi)
154. Abani Sen : MOTHER AND CHILD (Abani Sen)
155. Abani Sen : BLOOD-SUCKERS (Abani Sen)
156. Abani Sen : WAR-WORN SHOES (Abani Sen)
157. Satyen Ghosal : PILGRIMS RESTING NEAR KEDARNATH (Satyen Ghosal)
158. Satyen Ghosal : TEA-SHOP ON THE TIBET ROAD (Satyen Ghosal)
159. Biswanath Mukherjee : READING (Biswanath Mukherjee)
160. Biswanath Mukherjee : JAIPUR LANDSCAPE (Biswanath Mukherjee)
161. Biren De : SIR MAURICE GWYER (Biren De)
162. Biren De : PORTRAIT OF A WRITER (Biren De)
163. Biren De : WHEELS AND THE POTTERS (Biren De)
164. Bhabesh Sanyal : HARIJAN WOMAN (Baroda Museum Picture Gallery)
165. Bhabesh Sanyal : ON THE PAVEMENTS OF CALCUTTA (Bhabesh Sanyal)
166. Bhabesh Sanyal : COBBLER AT REST (Bhabesh Sanyal)
R (Colour). Bhabesh Sanyal : FOREBODING (Bhabesh Sanyal)
167. Bhabesh Sanyal : TOILET (B. Sanyal)
168. K. S. Kulkarni : GIRL WITH PITCHER (Delhi Silpi Chakra)
169. K. S. Kulkarni : BULLS (Delhi Silpi Chakra)

170. K. S. Kulkarni : FIELDS (Delhi Silpi Chakra).
171. Prannath Mago : MOURNERS (Prannath Mago)
172. Prannath Mago : BATHING BUFFALOES (Prannath Mago)
173. Prannath Mago : RICE PLANTERS (Prannath Mago)
174. Kanwal Krishna : FROZEN FIELDS (Delhi Silpi Chakra)
175. Kanwal Krishna : WINTER SHADES (Delhi Silpi Chakra)
176. Kanwal Krishna : FUNERAL PROCESSION (Delhi Silpi Chakra)
177. Devayani Krishna : DIWALI TOYS (Delhi Silpi Chakra)
178. Dinkar Kowshik : FLYING HORSE (Dinkar Kowshik)
179. Dinkar Kowshik : WOMAN (Dinkar Kowshik)
180. Harkrishan Lal : STRIKE (Delhi Silpi Chakra)
181. Harkrishan Lal : EKKA STAND (Delhi Silpi Chakra)
182. Damayanti Chowla : GIRL WITH PITCHER (Damayanti Chowla)
183. Damayanti Chowla : WASHER-WOMAN (Damayanti Chowla)
184. Damayanti Chowla : BEGGARS (Damayanti Chowla)
185. Dhanraj Bhagat : HUTS (Dhanraj Bhagat)
186. Prabha Rastogi : DAILY TOIL (Prabha Rastogi)
187. K. Madhava Menon : SQUIRREL (Sri Chitralayam, Trivandrum)
188. K. Madhava Menon : HOMEWARD BOUND (Sri Chitralayam, Trivandrum)
S (Colour). K. C. S. Paniker : TOYS (K. C. S. Paniker)
189. K. C. S. Paniker : HARLOT (K. C. S. Paniker)
190. K. C. S. Paniker : MOPLA FISHERMEN (K. C. S. Paniker)
191. Sushil Kumar Mukherjee : HOUSE IN KETTY VALLEY (Sushil Kumar Mukherjee)
192. Sushil Kumar Mukherjee : ROAD TO OOTY (Sushil Kumar Mukherjee)
T (Colour). Sushil Kumar Mukherjee : PRINCESS OF THE MYSTERIOUS PALACE (Prabasi Press, Calcutta)
193. P. L. Narasimhamurthy : WOMEN WORSHIPPERS (P. L. Narasimhamurthy)
194. P. L. Narasimhamurthy : CHILDHOOD OF SIVA (P. L. Narasimhamurthy)
U (Colour). P. L. Narasimhamurthy : GANESH JANANI (P. L. Narasimhamurthy)
195. K. Srinivasulu : BASKET-MAKING (K. Srinivasulu)
196. K. Srinivasulu : TOILET (K. Srinivasulu)
197. K. Srinivasulu : WOODEN TOYS (K. Srinivasulu)
V (Colour). K. Srinivasulu : LOTUS-GATHERER (K. Srinivasulu)
198. S. Dhanapal : FESTIVAL (S. Dhanapal)
199. S. Dhanapal : DREAM PALACE (S. Dhanapal)
200. Mokkapati Krishnamurthi : TULASI (Mokkapati Krishnamurthi)
201. Mokkapati Krishnamurthi : THIRD CLASS JOURNEY (Mokkapati Krishnamurthi)
202. H. V. Ramagopal : D. P. ROY CHOWDHURY (H. V. Ramagopal)
203. H. V. Ramagopal : CAT (H. V. Ramagopal)

KEY TO DRAWINGS

i. Architrave, Bharhut Stupa (2nd Century B.C.); ii. Nasik, Cave III, Gateway (2nd Century A.D.); iii. Bull Capital on Asoka Pillar (3rd Century B.C.); iv. Culakoka Devata, Bharhut Stupa; v. Head of the Buddha (4th—5th Century A.D.); vi. Eastern Gateway, Sanchi (1st Century A.D.); vii. Decorative Panel, Hamsa (300—600 A.D.); viii. Women at a Village Tank, Borobudur Relief (750—800 A.D.); ix. Woman Writing, Bhuvaneswar (1000 A.D.); x. Scene from Life of Prince Siddhartha, Borobudur Relief; xi. Flying Gandharvas, Gwalior State (6th Century A.D.); xii. Sage, Tadpatri, Anantapur District, Madras State (1350—1600 A.D.); xiii. Mithuna, Devi Jagadamba Temple, Khajuraho (10th Century A.D.); xiv. Return of the Princess to the Hermitage, Vessantara Jataka, Goli, Guntur District, Madras State (200—250 A.D.); xv. Pair of Human Figures, Goli; xvi. Sudarsana Yakshini, Bharhut Stupa; xvii. Cymbal Player, Konarak Temple (13th Century A.D.); xviii. Group of Elephants, Goli; xix. Relief Slab, Amaravathi Stupa (2nd Century A.D.); xx. Railing Pillar, Mathura, U.P. (2nd Century A.D.); xxi. Uma-Maheswara, Penukonda, Anantapur District, Madras State (1000 A.D.); xxii. Rama, Tanjore District, Madras State (10th—11th Century A.D.); xxiii. Vidyadhara, Duladeo Temple, Khajuraho; xxiv. Amaravathi Stupa; xxv. Woman Playing Musical Instrument, Konarak Temple; xxvi. Section of Pillar, Amaravathi Stupa; xxvii. Trimurthi, Elephanta (600—850 A.D.); xxviii. Decorative Panel, Makara (300—600 A.D.); xxix. Indian Women at a Village Tank, Borobudur Relief; xxx. Attendant to Queen Maya, Borobudur Relief; xxxi. Girl Bathing under Water-fall, Railing Pillar, Mathura, U. P.; xxxii. Musicians, Borobudur Relief; xxxiii. Saraswathi, Sandarbans, Bengal (11th Century A.D.); xxxiv. Pair of Human Figures, Nagarjunikonda, Guntur District, Madras State (2nd Century A.D.); xxxv. Female figure, Goli; xxxvi. Chola Queen, Chingleput District, Madras State (13th—14th Century A.D.); xxxvii. Ranikhanur Cave, Udayagiri, Orissa; xxxviii. Prince Siddhartha at Feat of Arms, Borobudur Relief; xxxix. Parvathi, South India (18th Century A.D.); xl. Flowering of the Asoka Tree, Railing Pillar, Mathura, U.P.; xli. Fragment of Balustrade, Amaravathi; xlii. Sri Lakshmi, Bharhut Stupa; xliii. Seated Figure, Sanchi; xliv. Equestrian Attendant, Borobudur Relief.

THE AUTHOR



P. R. RAMACHANDRA RAO
by H. V. Ramagopal

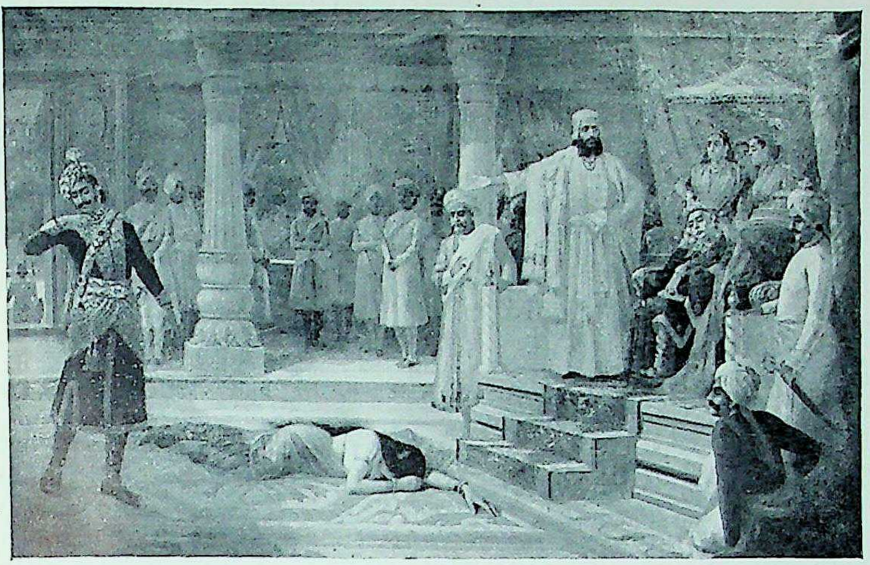
P. R. Ramachandra Rao was born in 1912 and was educated at the Presidency and Law Colleges, Madras. He has been Lecturer in English, Hindu College, Masulipatam; Education Editor of "The Times of India", Bombay, and Professor of English at the Indian Women's University. He is now an Advocate of the High Court of Madras.

In the summer of 1949 he toured the European and Middle Eastern countries and, among varied activities, lectured and wrote about art and letters in the countries he visited; he made extensive study tours to the museums and picture galleries and seats of learning. More especially, he broadcast over the B.B.C. on European Painting and lectured in Oxford on the subject of his present undertaking.

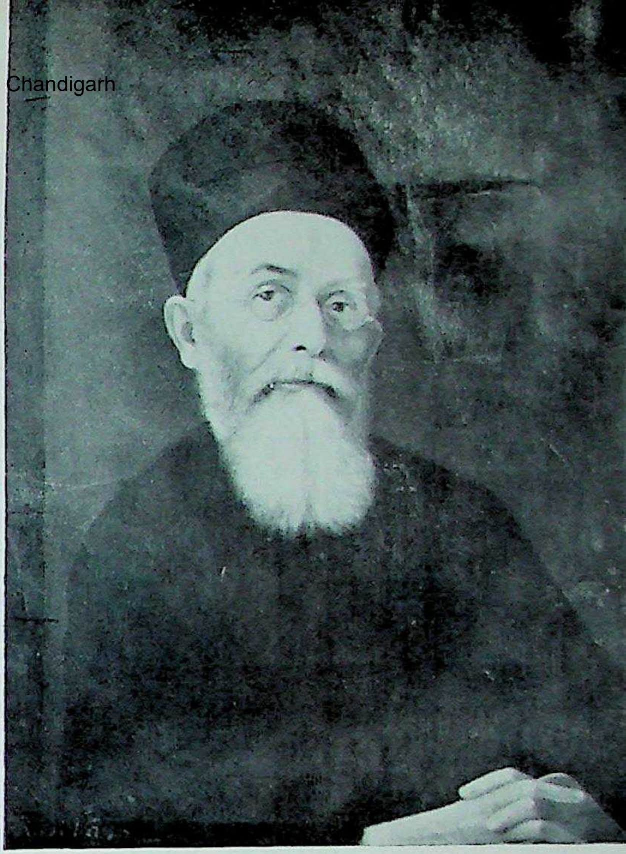
His publications include: DECAY OF INDIAN INDUSTRIES, a plea for industrial decentralisation; a study of Devi Prasad Roy Chowdhury, the noted Indian painter-sculptor; TRIBUNES OF THE PEOPLE, profiles of Indian national leaders, and INDIA AND CEYLON under the auspices of the Indian Council of World Affairs.

He is, lastly, a painter in his own right.

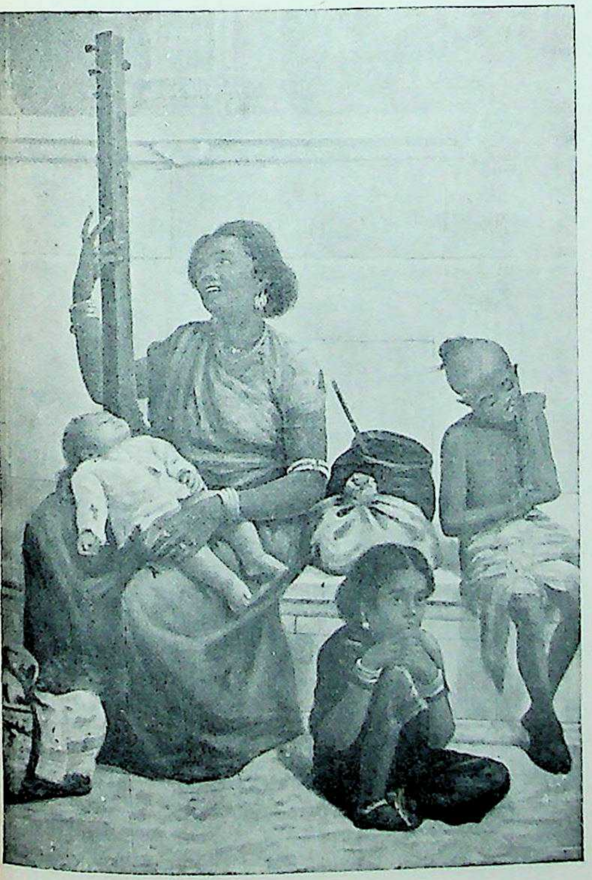
P. R. Ramachandra Rao



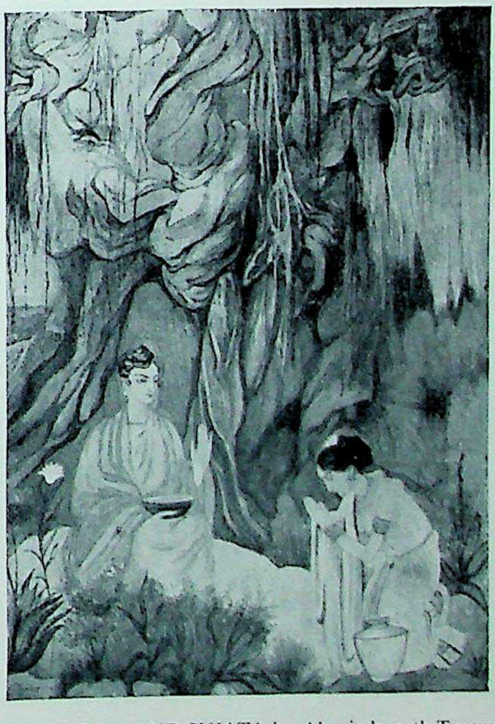
1. COURT OF VIRATA by Ravi Varma
Ravi Varma : COUR DU ROI VIRATA



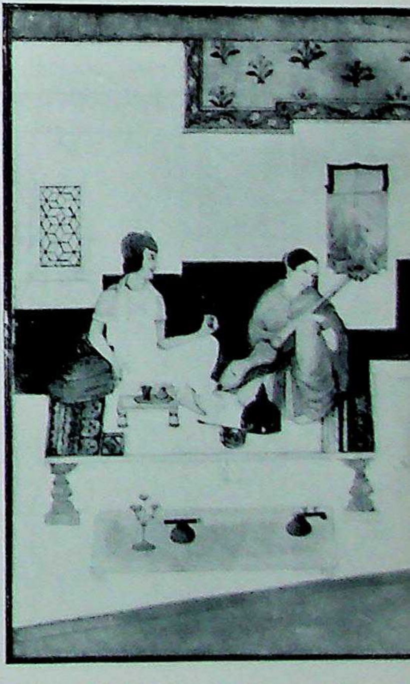
2. DADABHAI NAOROJI by Ravi Varma
Ravi Varma : DADABHAI NAOROJI



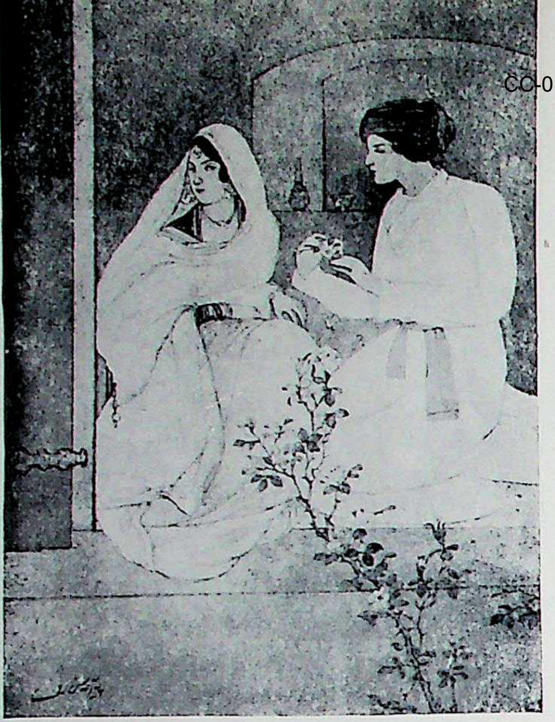
3. POVERTY by Ravi Varma
Ravi Varma : INDIGENCE



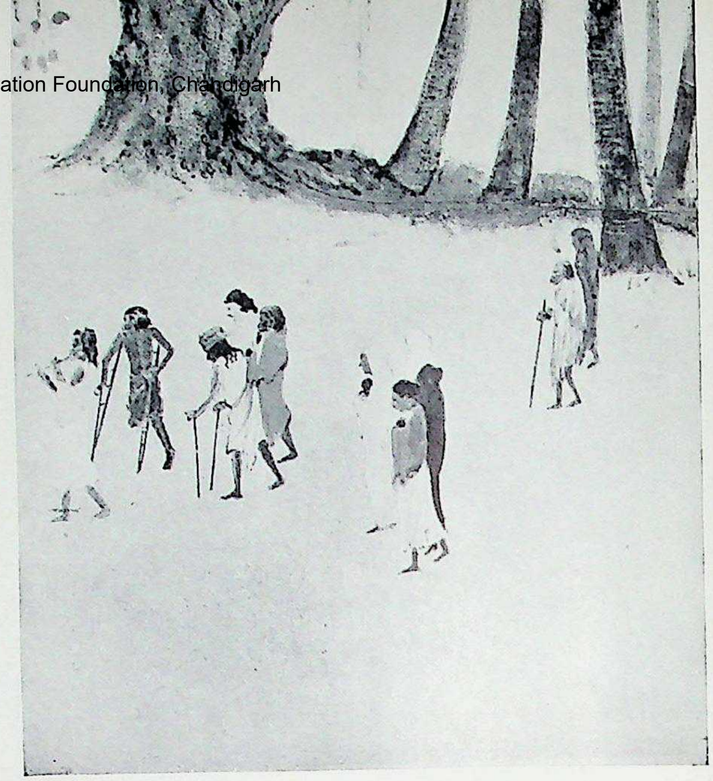
4. BUDDHA AND SUJATA by Abanindranath Tagore
Abanindranath Tagore: LE BOUDDHA ET SUJATA



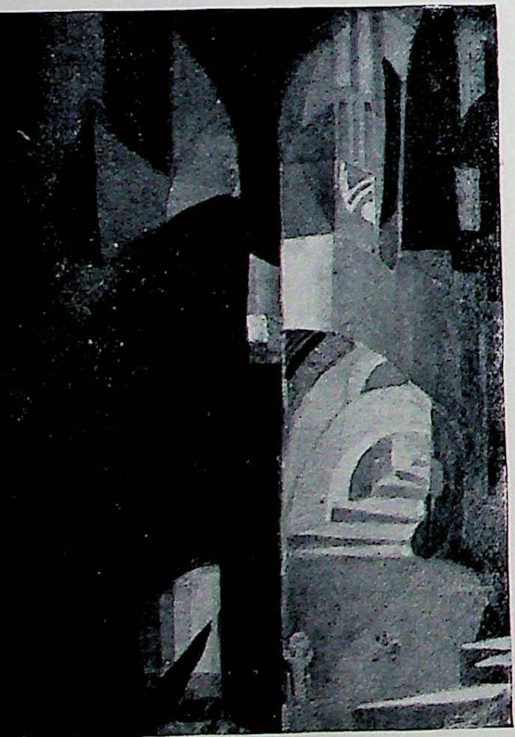
5. SUMMER by Abanindranath Tagore
Abanindranath Tagore : L'ETE



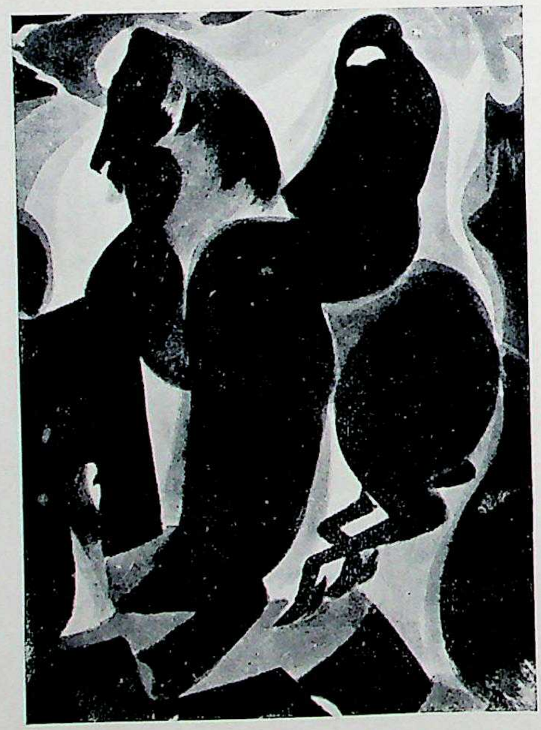
6. ILLUSTRATION FROM OMAR KHAYYAM
by Abanindranath Tagore
Abanindranath Tagore : ILLUSTRATION DU ROUBAYYAT D'OMAR KHAYYAM



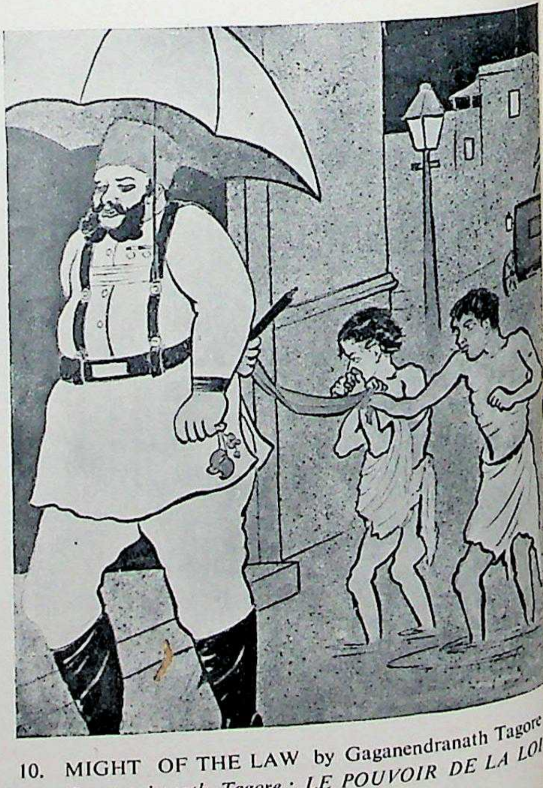
7. PILGRIM BEGGARS by Gaganendranath Tagore
Gaganendranath Tagore : PELERINS MENDIANTS



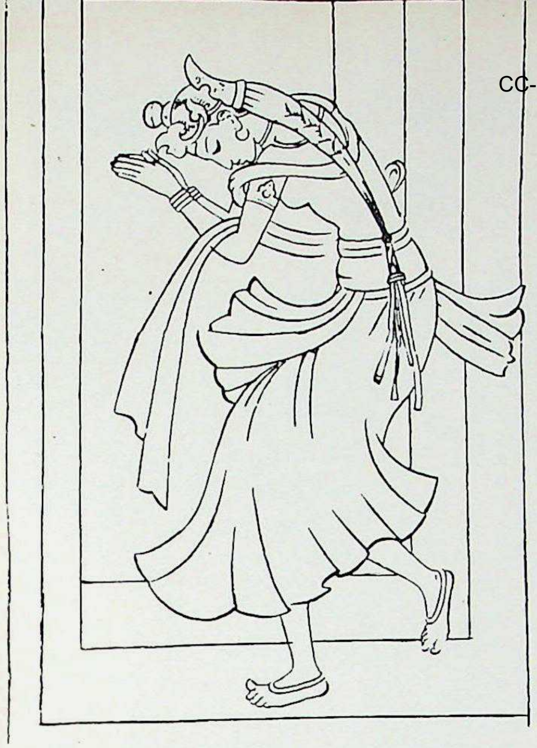
8. HOUSE OF MYSTERY
by Gaganendranath Tagore
Gaganendranath Tagore :
LA MAISON DU MYSTERE



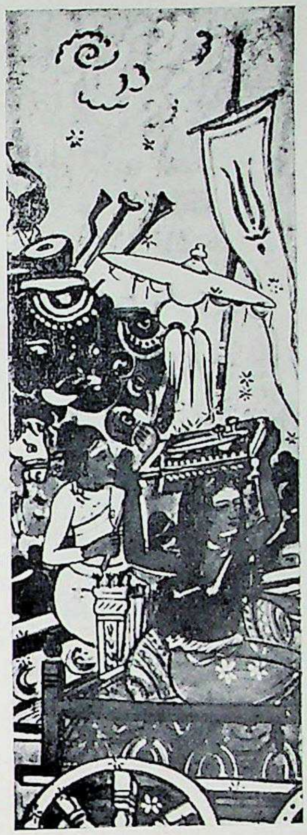
9. MYSTIC RIDER by Gaganendranath Tagore
Gaganendranath Tagore : CAVALIER MYSTIQUE



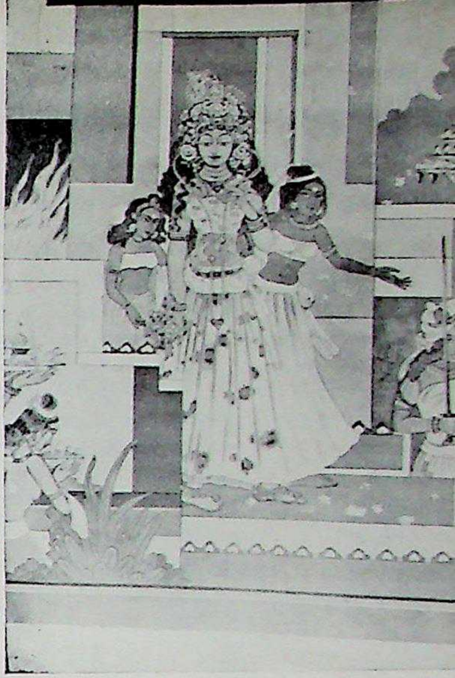
10. MIGHT OF THE LAW by Gaganendranath Tagore
Gaganendranath Tagore : LE POUVOIR DE LA LOI



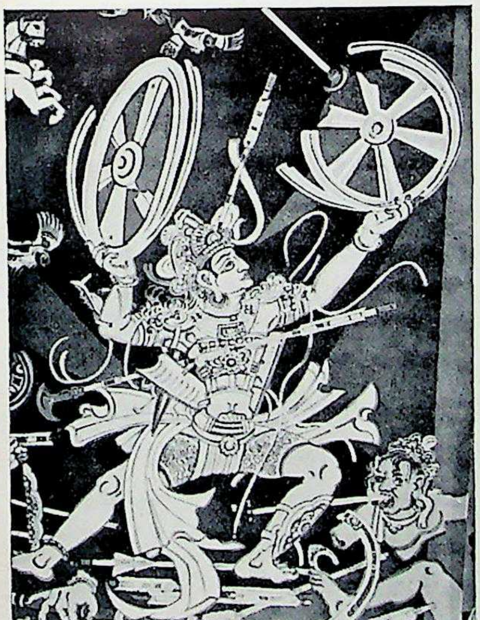
11. DANCE OF THE NATI by Nandalal Bose
Nandalal Bose : LA BAYADERE



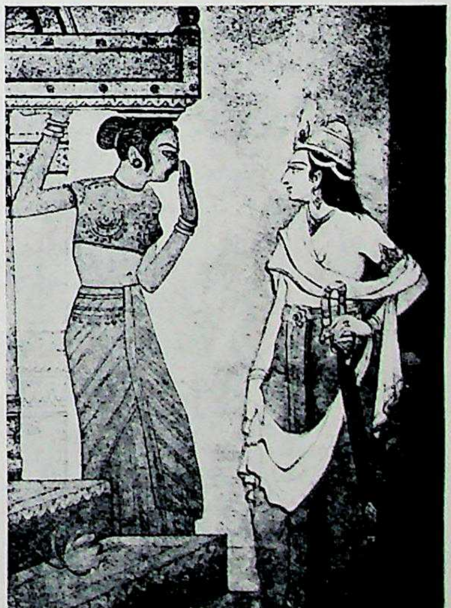
12. REGENCY OF BHARATA by Nandalal Bose
Nandalal Bose : REGENCE DE BHARATA



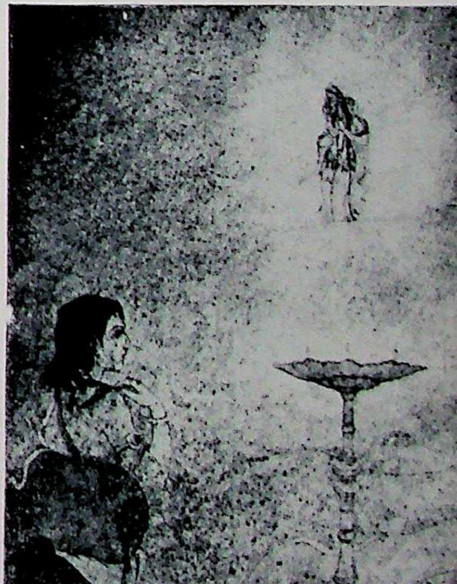
13. COMMEMORATIVE FRESCO—1, BARODA KIRTI MANDIR by Nandalal Bose
Nandalal Bose : FRESQUE COMMEMORATIVE DANS LE KIRTI MANDIR A BARODA—1



14. COMMEMORATIVE FRESCO—2, BARODA KIRTI MANDIR by Nandalal Bose
Nandalal Bose : FRESQUE COMMEMORATIVE DANS LE KIRTI MANDIR A BARODA—2



15. BATRISHA SIVASANA by Surendranath Ganguly
Surendranath Ganguly : BATRISHA SIVASANA



16. DREAM OF KUSA by Surendranath Ganguly
Surendranath Ganguly : LE REVE DE KUSA

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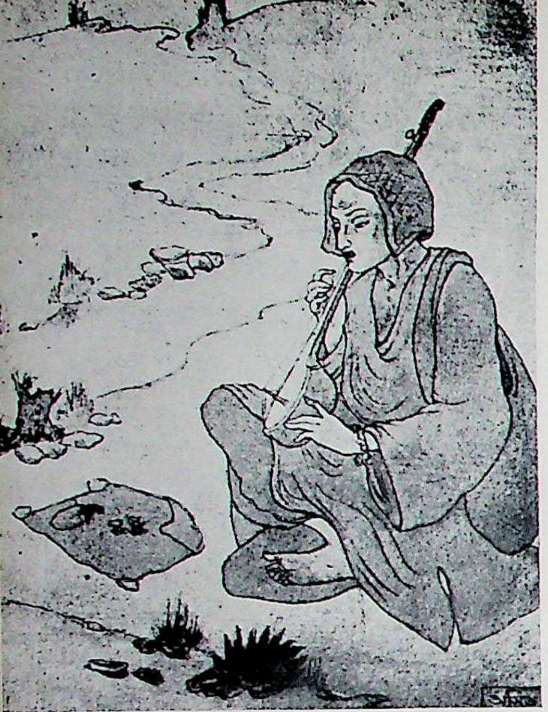
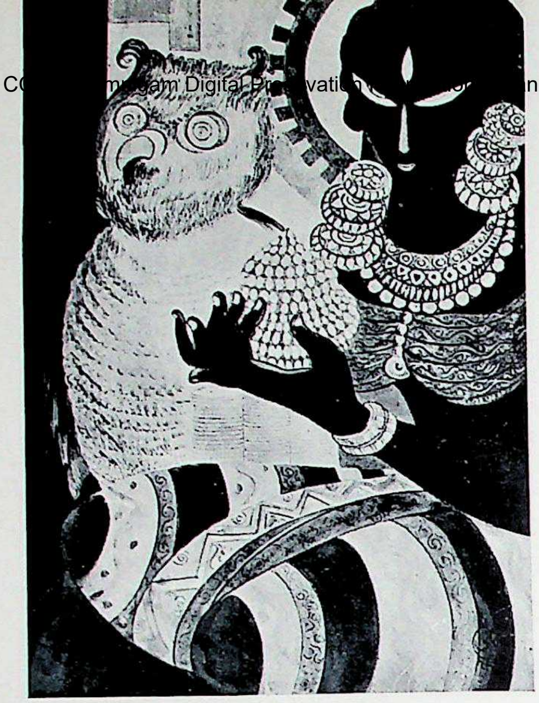
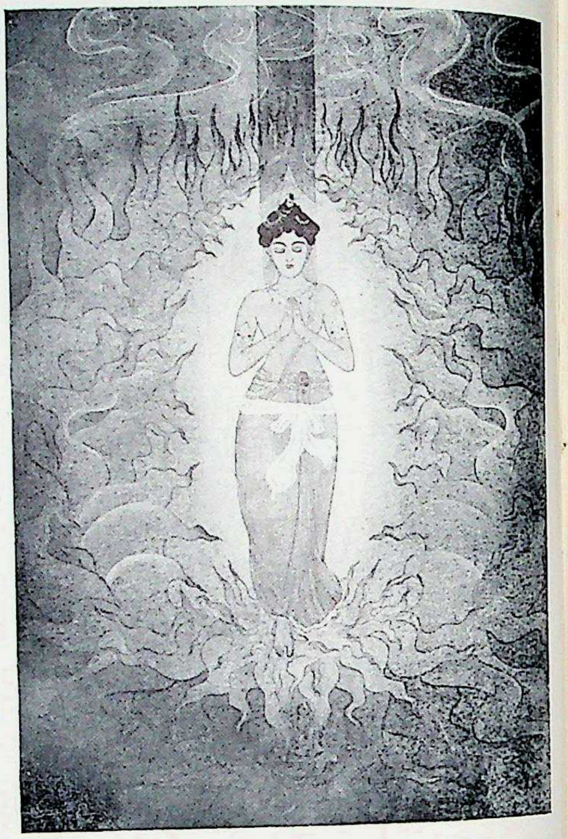


17. BAUL by Asit Kumar Haldar
Asit Kumar Haldar : BAUL, UN MENESTREL

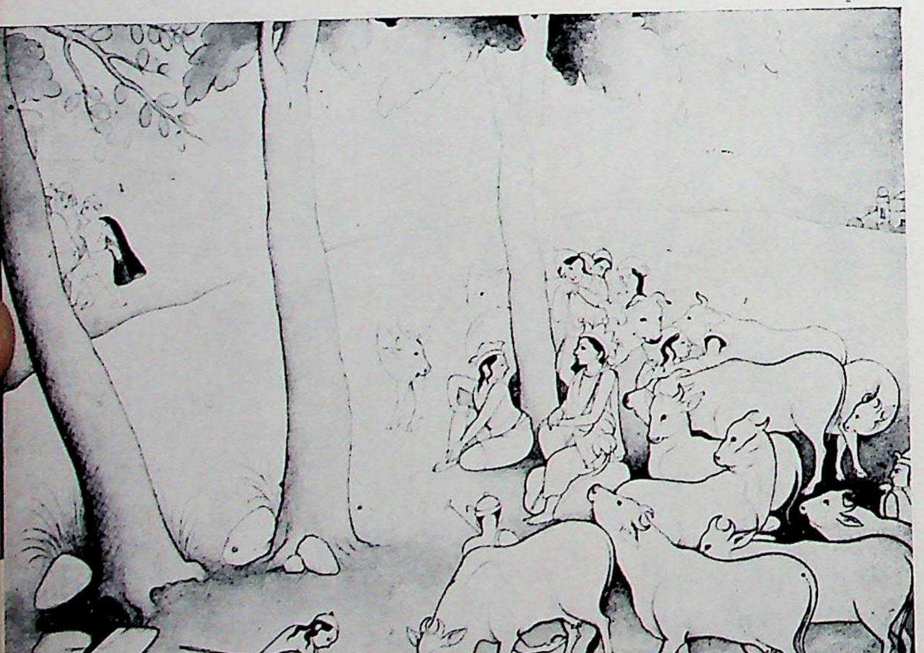


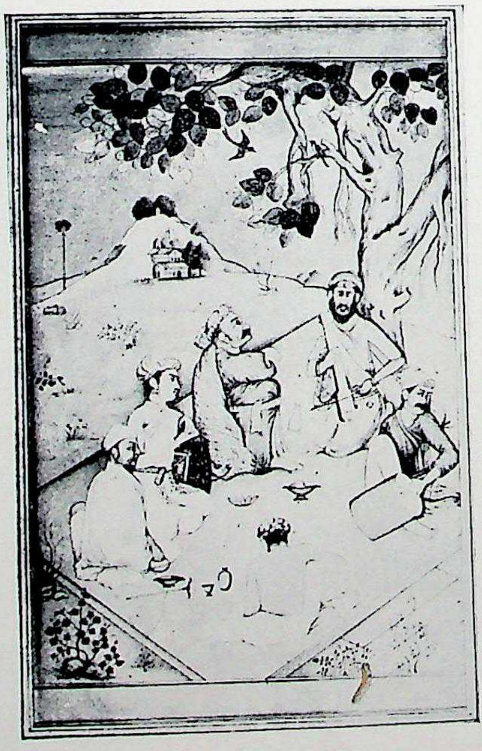
18. DESTINY by Asit Kumar Haldar
Asit Kumar Haldar : LE DESTIN

19. INSPIRATION by Samarendranath Gupta
Samarendranath Gupta : INSPIRATION

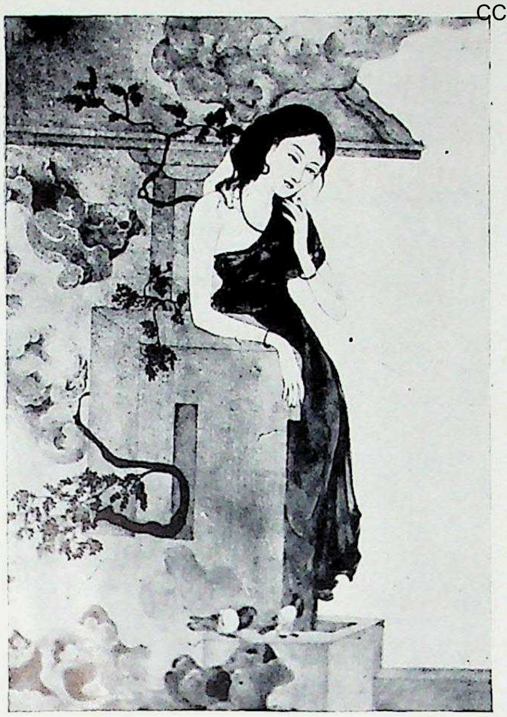


20. GOCHARAN by K. Venkatappa
K. Venkatappa : GOCHARAN

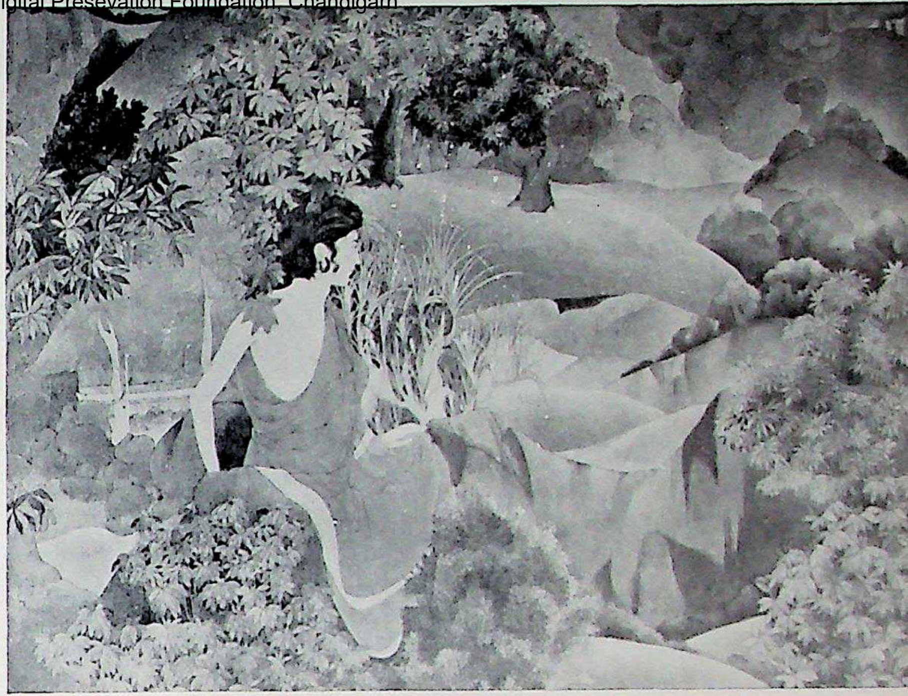




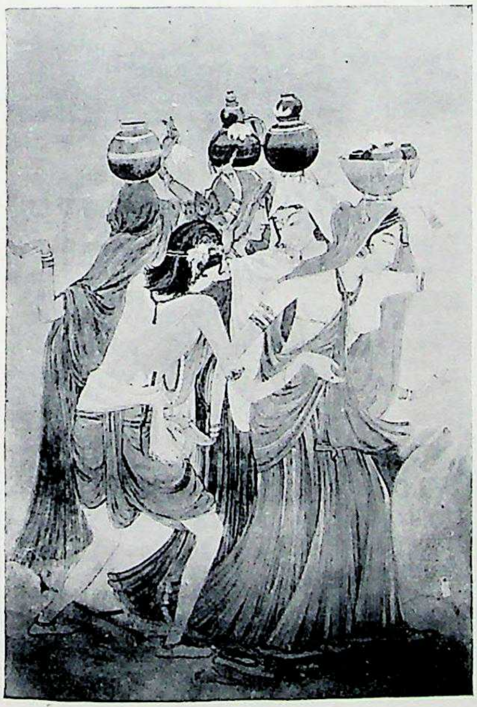
21. MUSIC PARTY
by K. Venkatappa
K. Venkatappa :
DE LA MUSIQUE



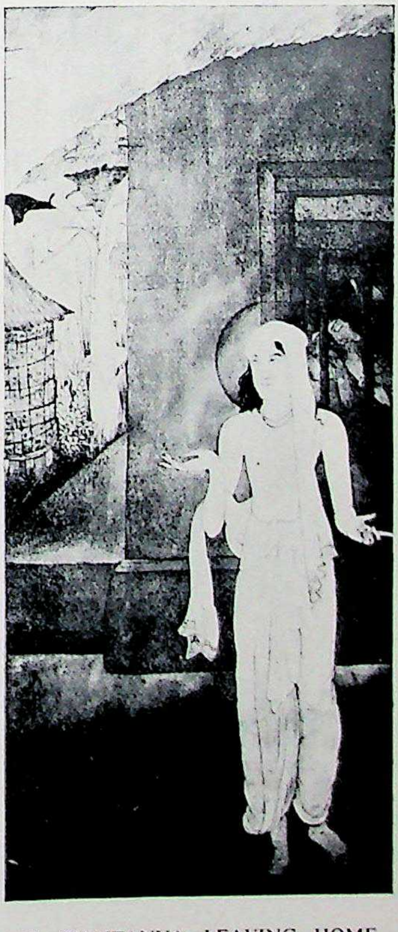
22. YAKSHA PATNI by Sailendranath Dey
Sailendranath Dey : *LA FEMME DU YAKSHA*



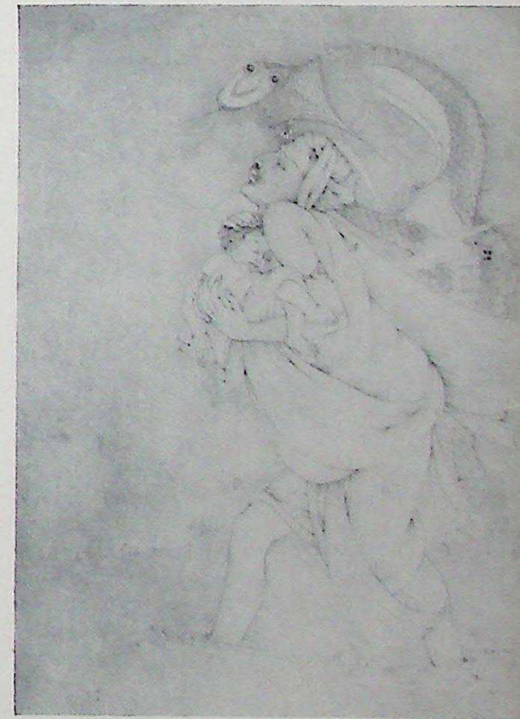
23. BANISHED YAKSHA by Sailendranath Dey
Sailendranath Dey : *LE YAKSHA EXILE*



24. KRISHNA TAMAL AND RADHA by Kshitendranath Mazumdar
Kshitendranath Mazumdar : *KRISHNA TAMAL ET RADHA*



25. CHAITANYA LEAVING HOME by Kshitendranath Mazumdar
Kshitendranath Mazumdar : *CHAITANYA QUITTANT SA MAISON*



26. VASUDEVA AND SRI KRISHNA by Sarada Charan Ukil
Sarada Charan Ukil : *VASUDEVA ET SRI KRISHNA*

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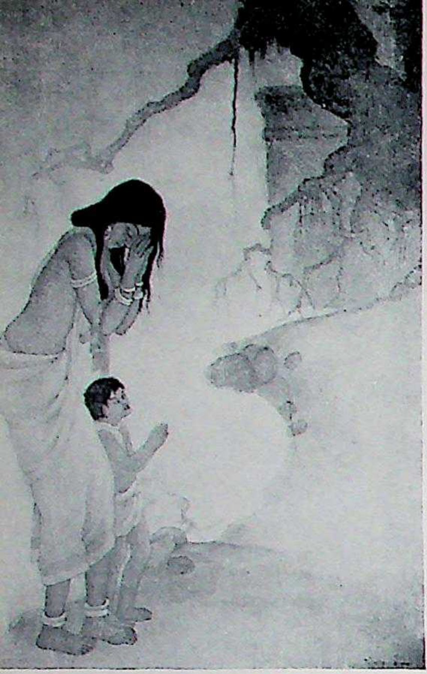
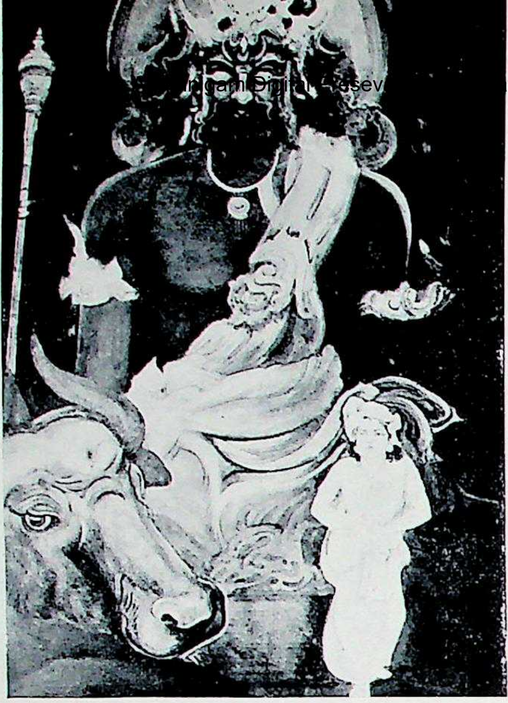
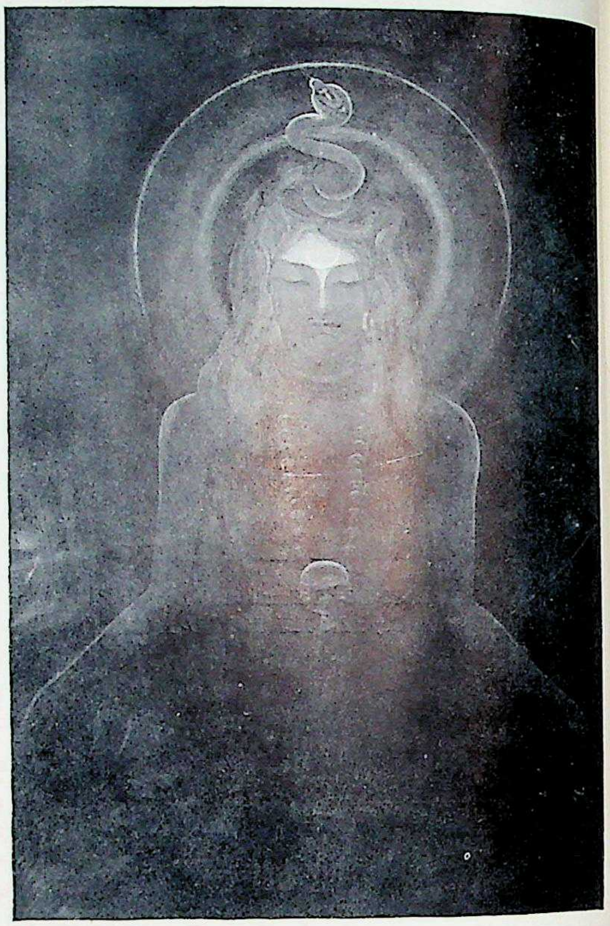


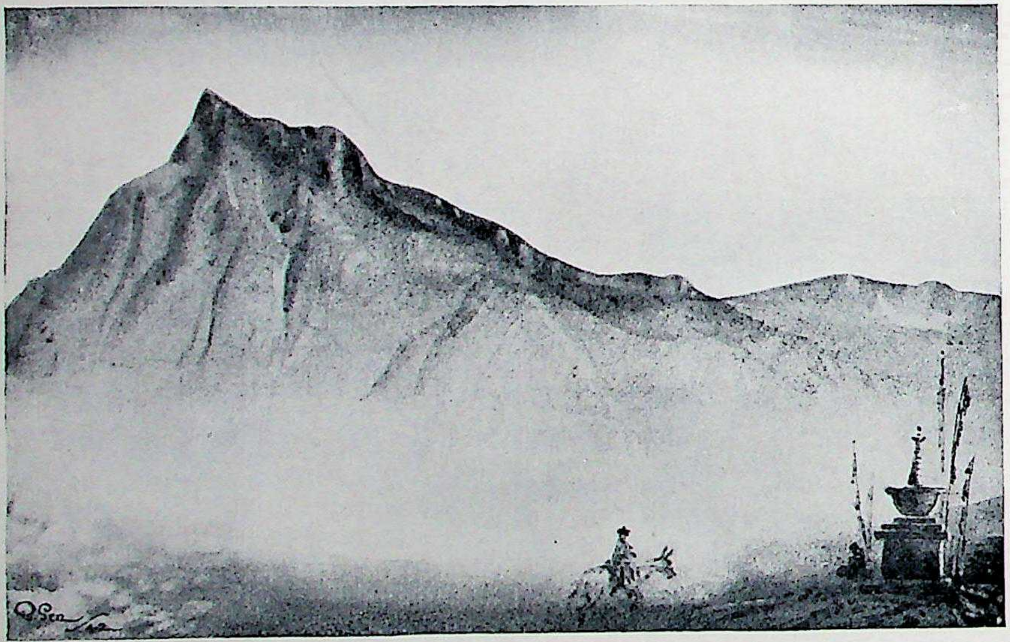
27. SIMPLE FAITH by Sarada Charan Ukil
Sarada Charan Ukil : LA FOI SIMPLE



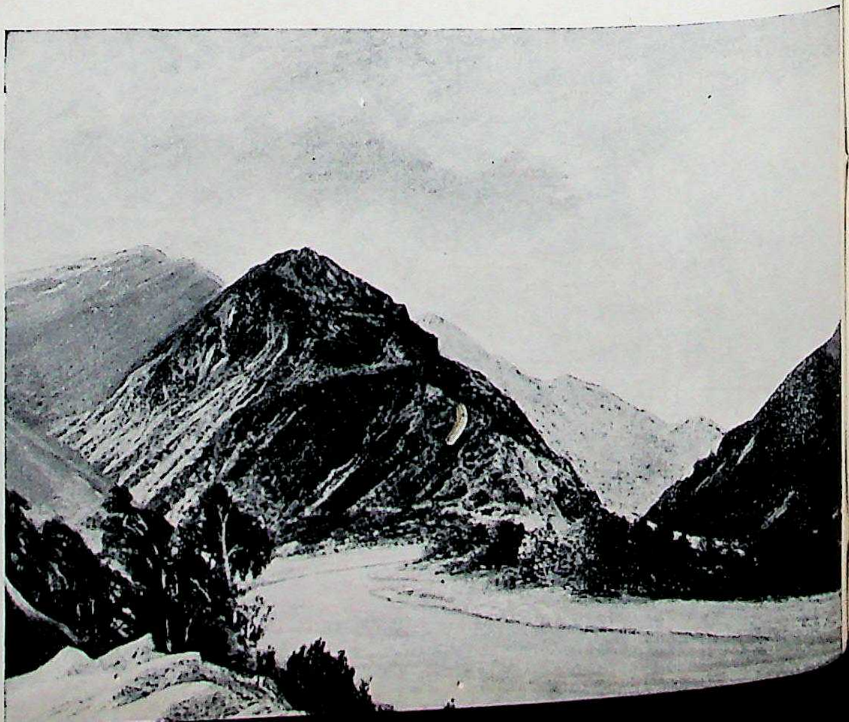
28. YAMA AND NACHIKETAS by Promode Kumar Chatterjee
Promode Kumar Chatterjee : YAMA ET NACHIKETAS



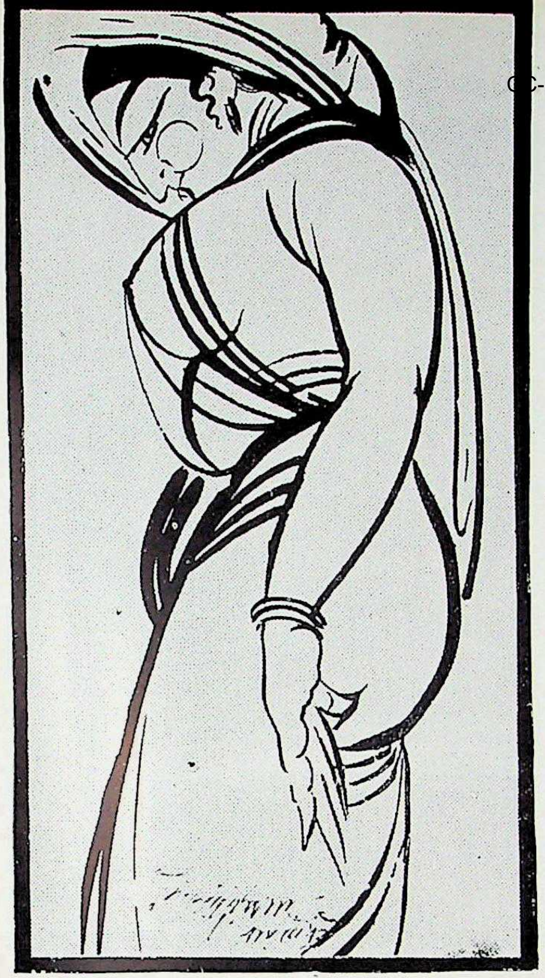
29. CHANDRASEKHARA by Promode Kumar Chatterjee
Promode Kumar Chatterjee : CHANDRASEKHARA, ÇIVA AU CROISSANT



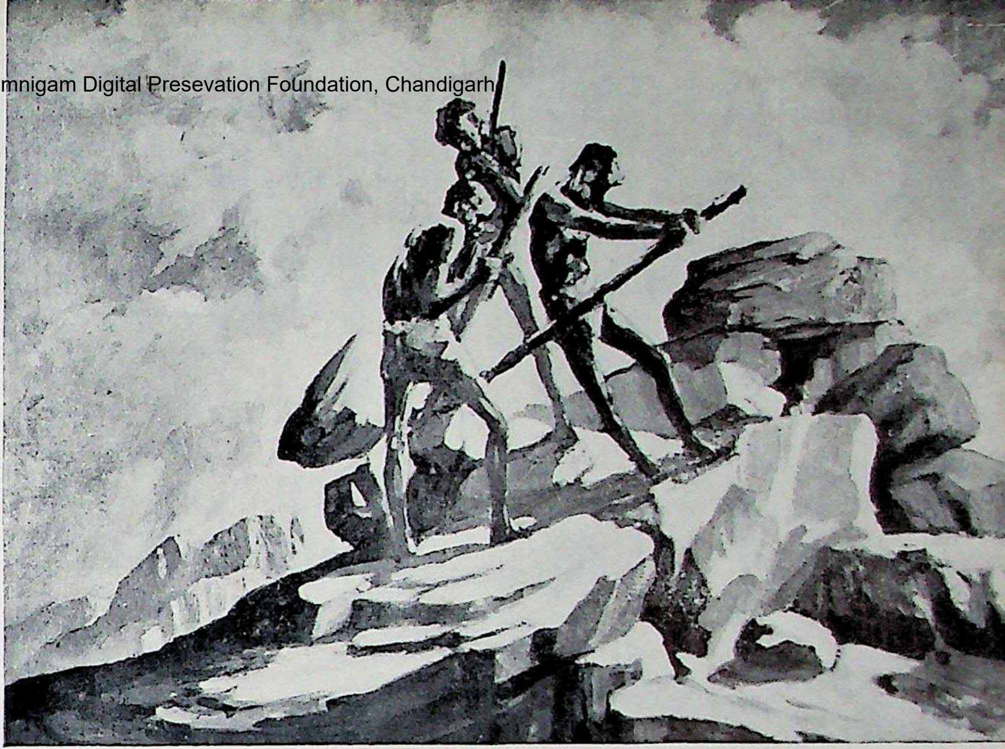
30. HIMALAYA by Bireswar Sen
Bireswar Sen : HIMALAYA



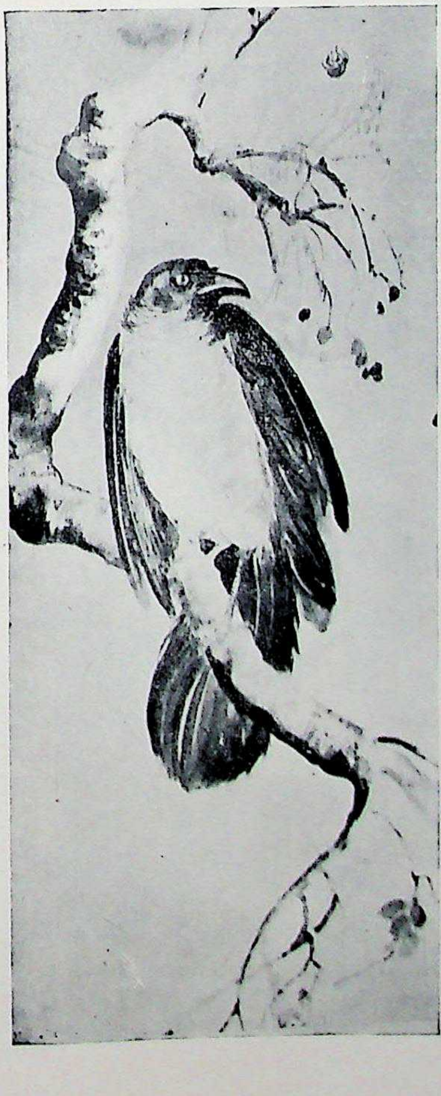
31. MOUNTAIN OF GOLD by Bireswar Sen
Bireswar Sen : LA MONTAGNE D'OR



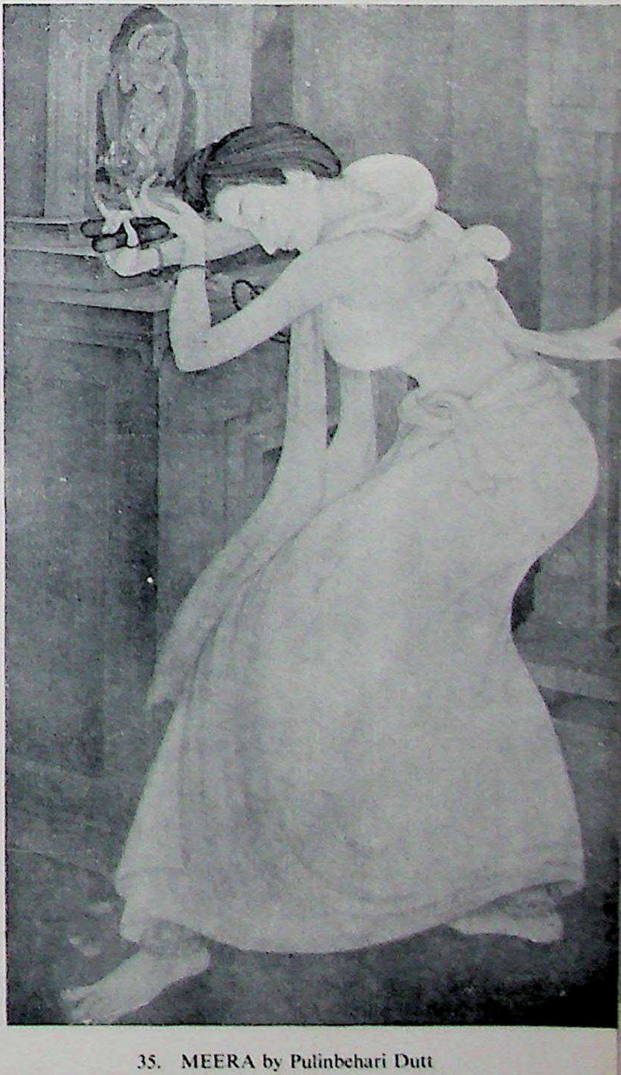
32. FIGURE by Devi Prasad Roy Chowdhury
Devi Prasad Roy Chowdhury : DESSIN



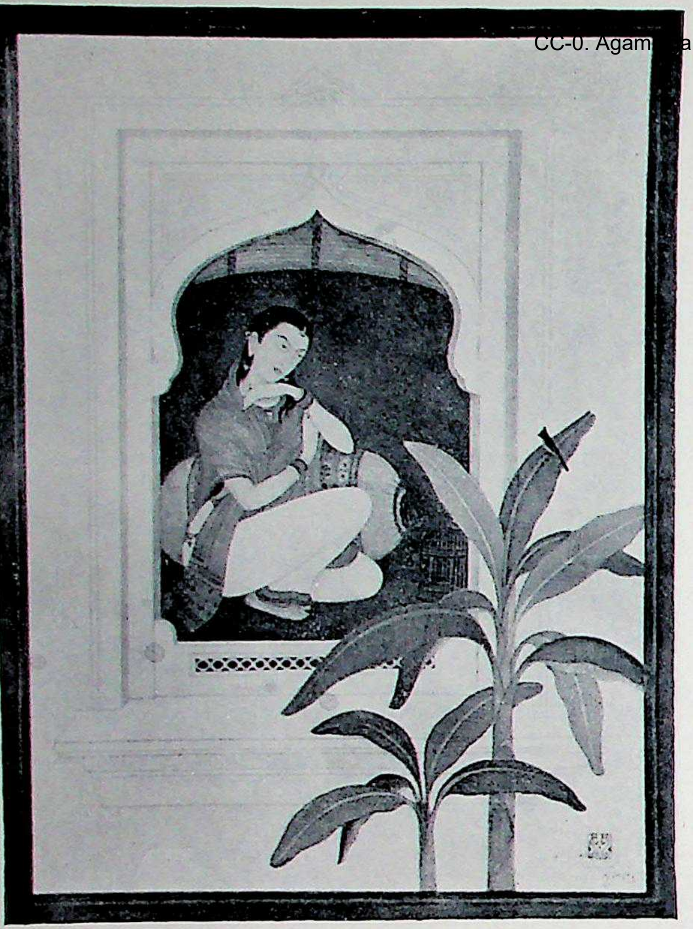
33. ROAD-MAKERS by Devi Prasad Roy Chowdhury
Devi Prasad Roy Chowdhury : OUVRIERS AU TRAVAIL



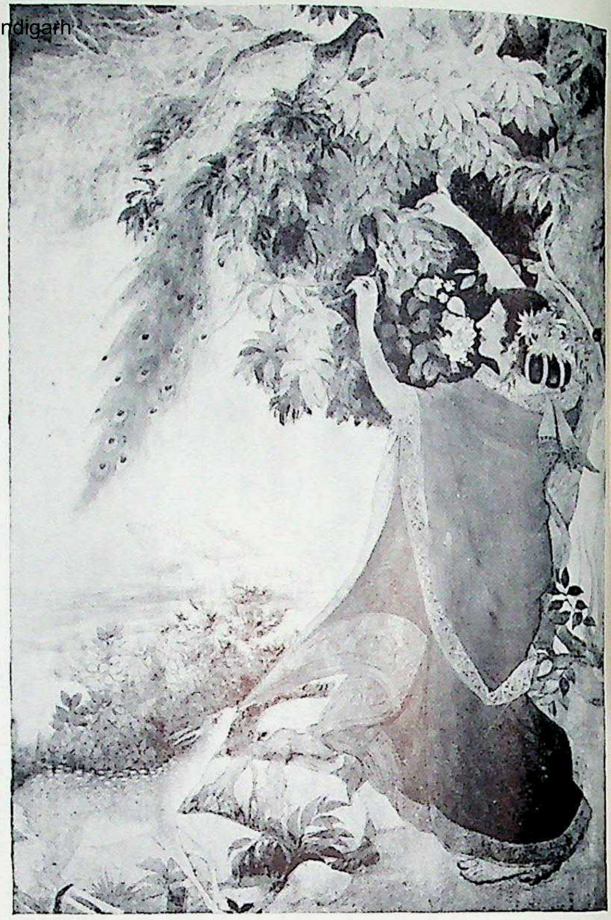
34. AFTER THE STORM by Devi Prasad Roy Chowdhury
Devi Prasad Roy Chowdhury : APRES LA TEMPETE



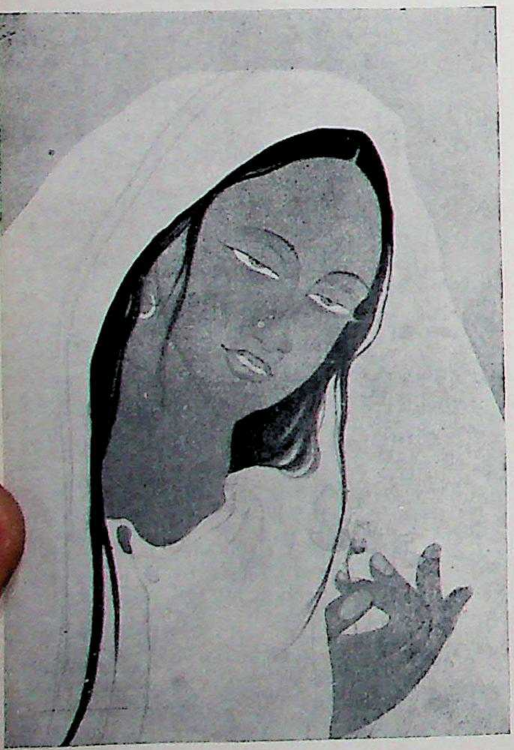
35. MEERA by Pulinbehari Dutt
Pulinbehari Dutt : MIRA



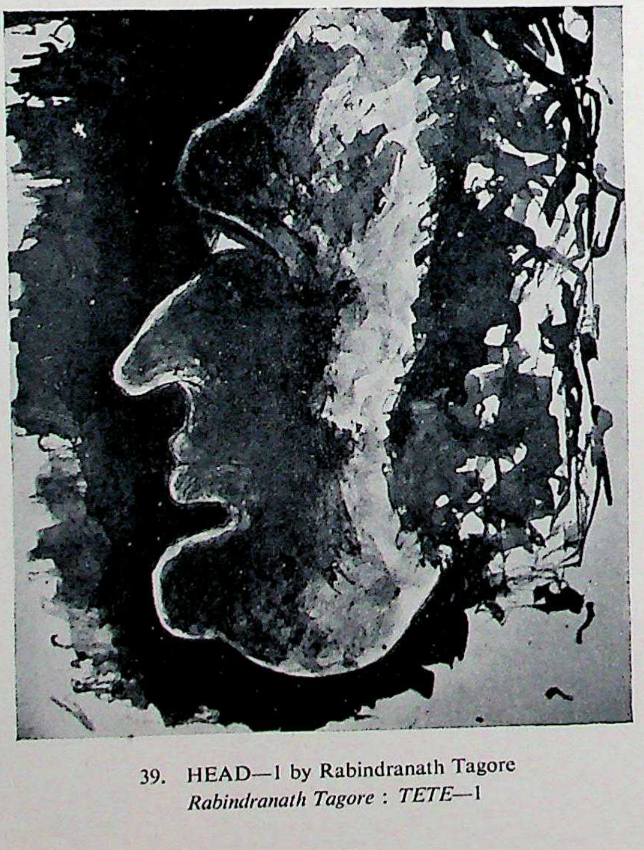
36. SONG OF FREEDOM by Pulinbehari Dutt
Pulinbehari Dutt : CHANT DE LA LIBERTE



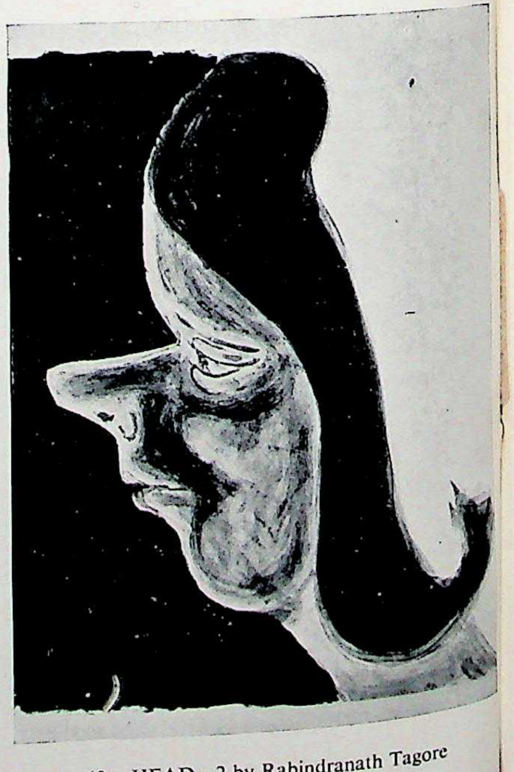
37. SAKUNTALA by Mukul Chandra Dey
Mukul Chandra Dey : ÇAKOUNTALA



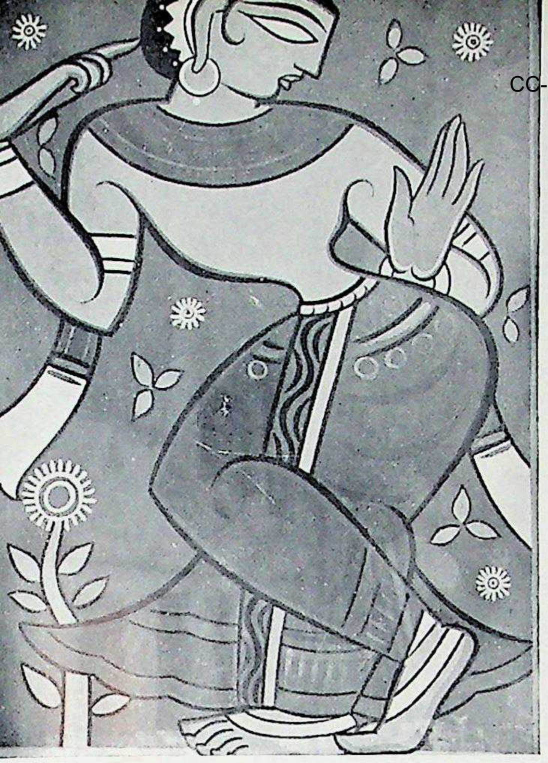
38. WITHERED FLOWER by M. A. Rahman Chughtai
M. A. Rahman Chughtai : LA FLEUR FANEE



39. HEAD—1 by Rabindranath Tagore
Rabindranath Tagore : TETE—1

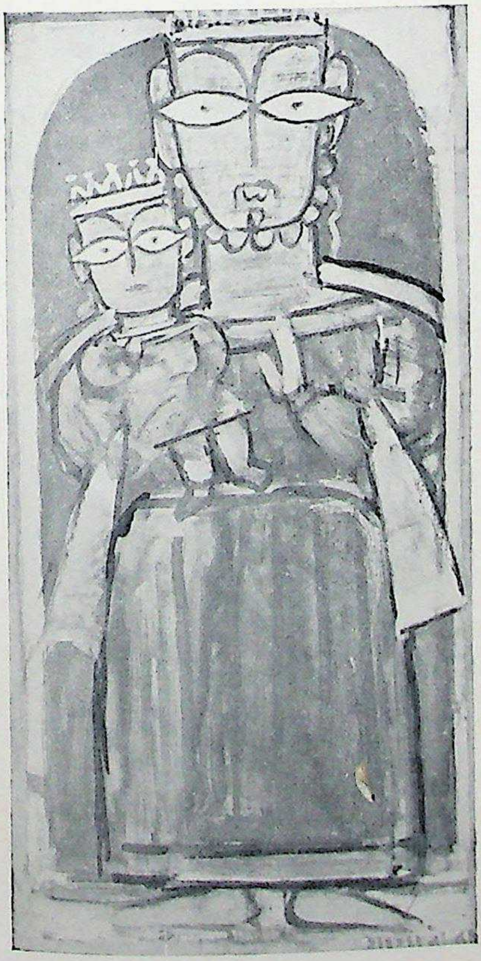


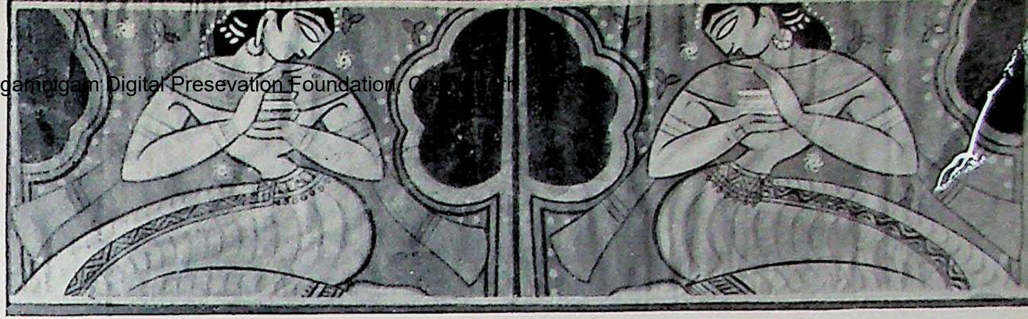
40. HEAD—2 by Rabindranath Tagore
Rabindranath Tagore : TETE—2



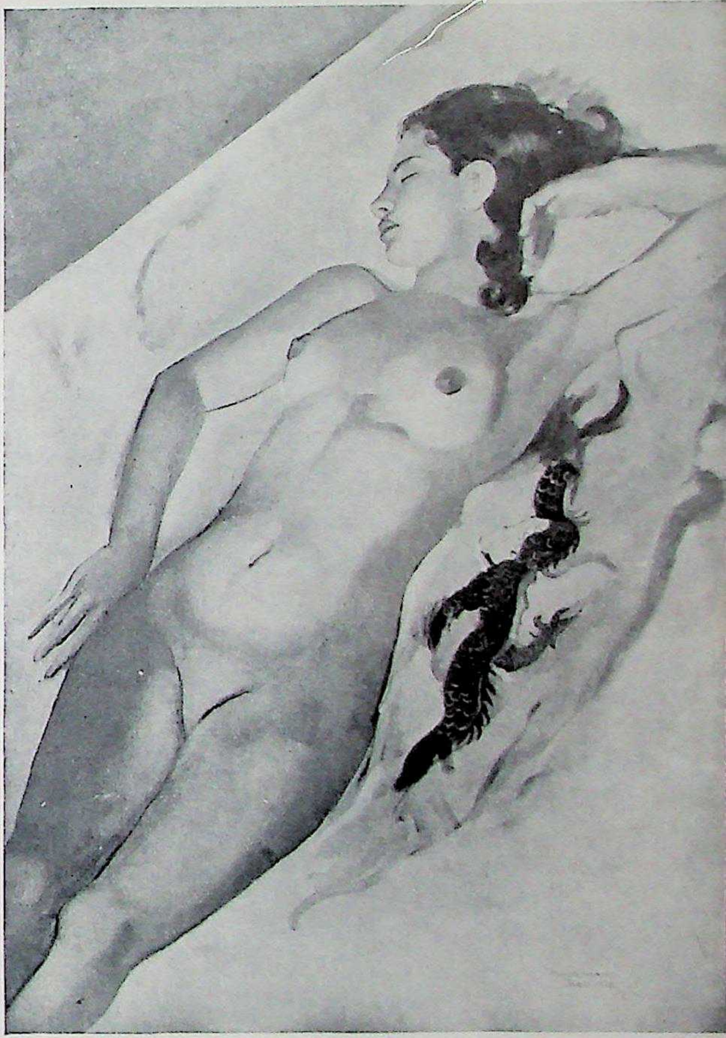
41. GOPINI by Jamini Roy
Jamini Roy : GOPINI

43. JESUS AND JOSEPH by Jamini Roy
Jamini Roy : JESUS ET JOSEPH



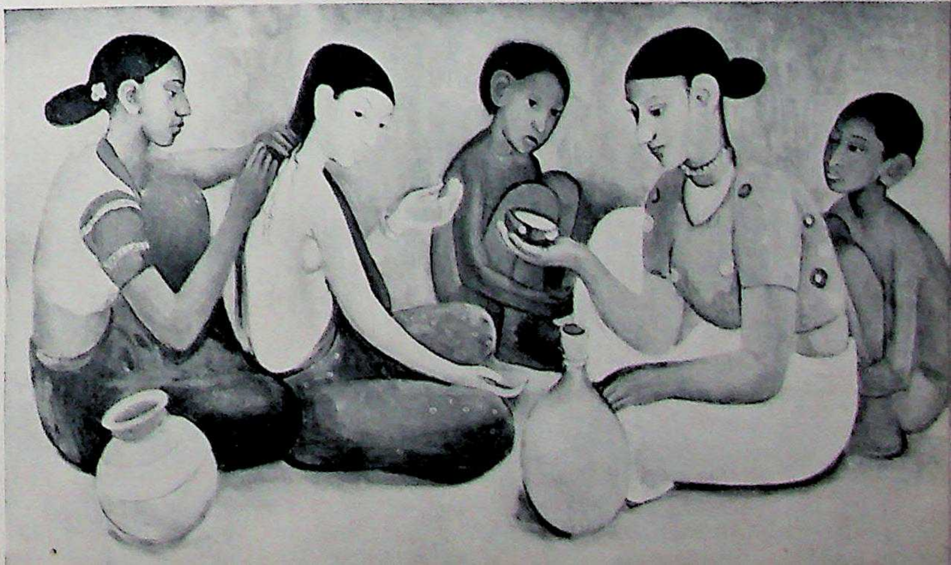


42. GOPINIS by Jamini Roy
Jamini Roy : GOPINIS

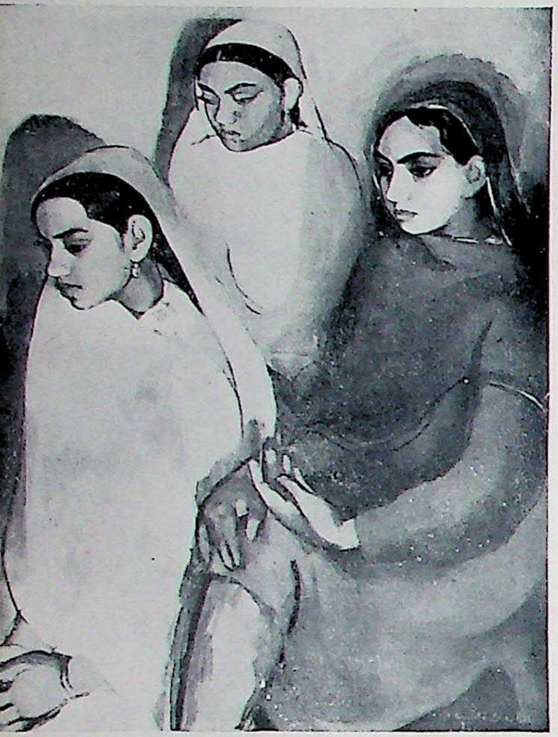


44. RESTING NUDE by Amrita Sher-Gil
Amrita Sher-Gil : NUE AU REPOS

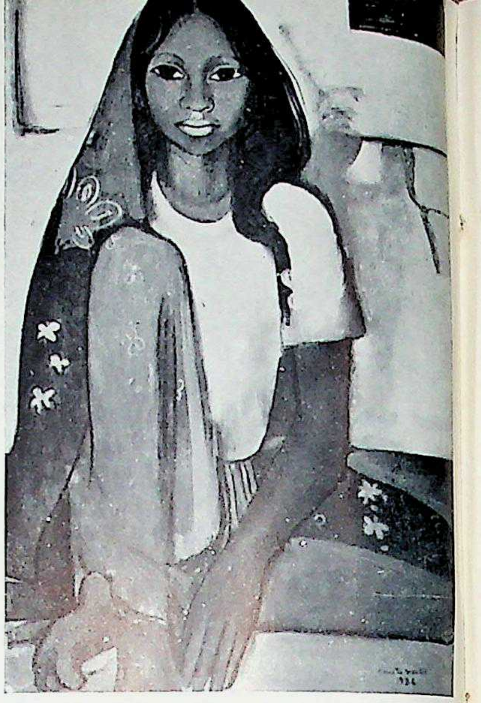
45. BRIDE'S TOILET by Amrita Sher-Gil
Amrita Sher-Gil : TOILETTE DE LA MARIEE



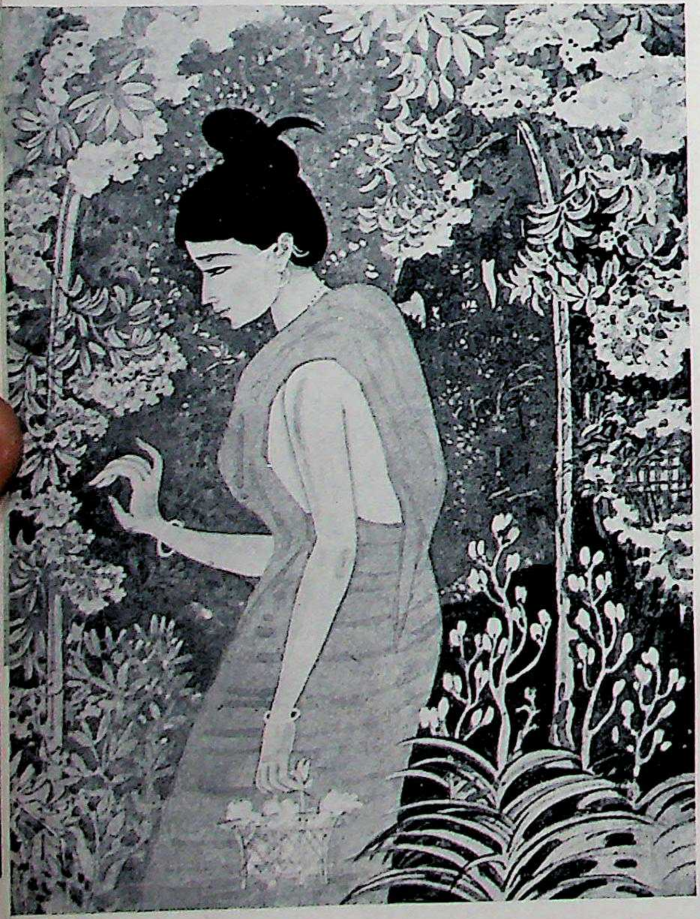
46. THREE YOUNG GIRLS by Amrita Sher-Gil
Amrita Sher-Gil : TROIS JEUNES FILLES

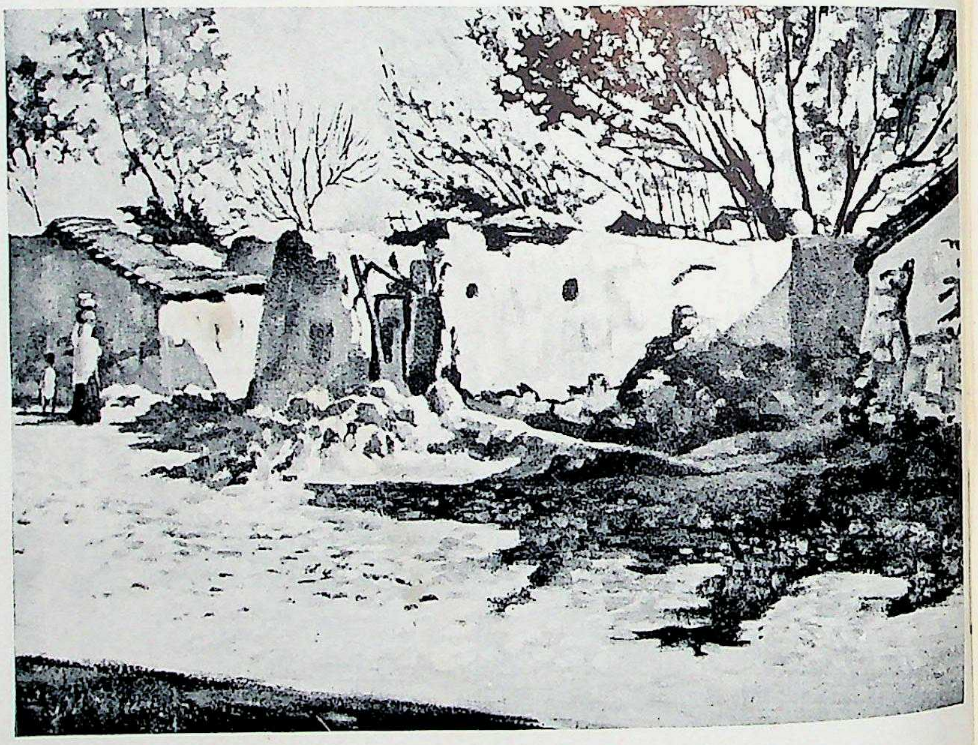


47. CHILD WIFE by Amrita Sher-Gil
Amrita Sher-Gil : L'EPOUSE ENFANT

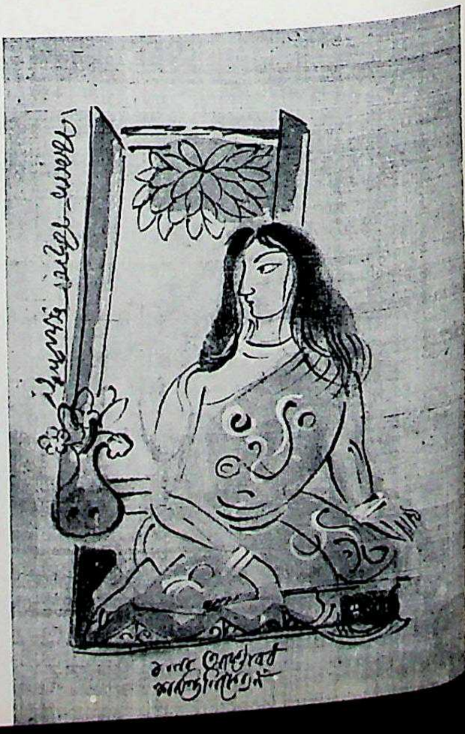


48. SAKUNTALA by Ramendranath Chakravarty
Ramendranath Chakravarty : ÇAKOUNTALA



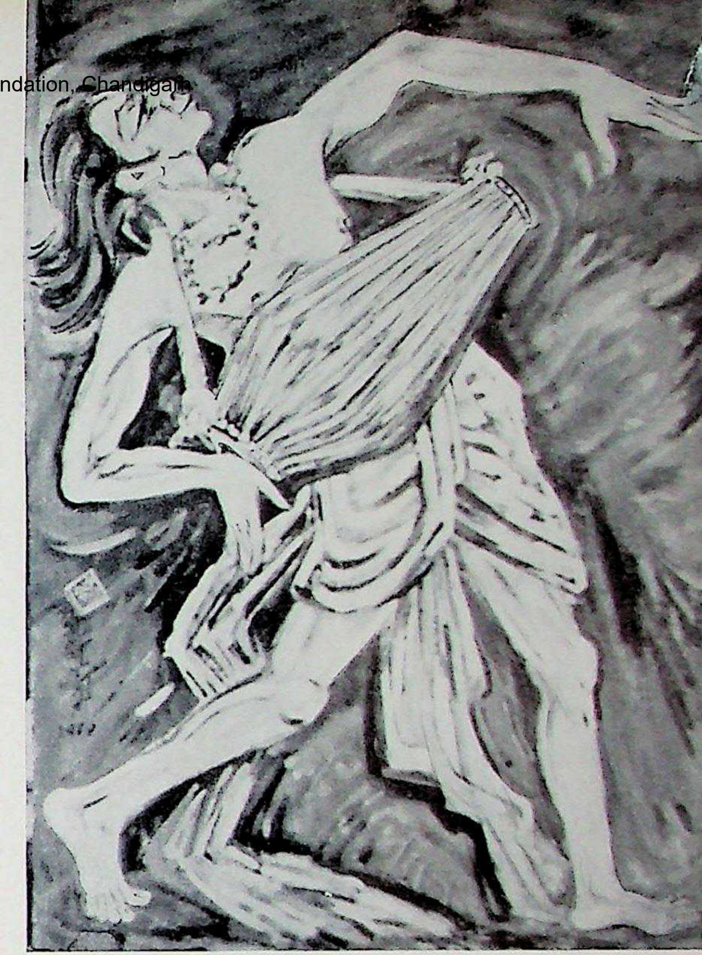


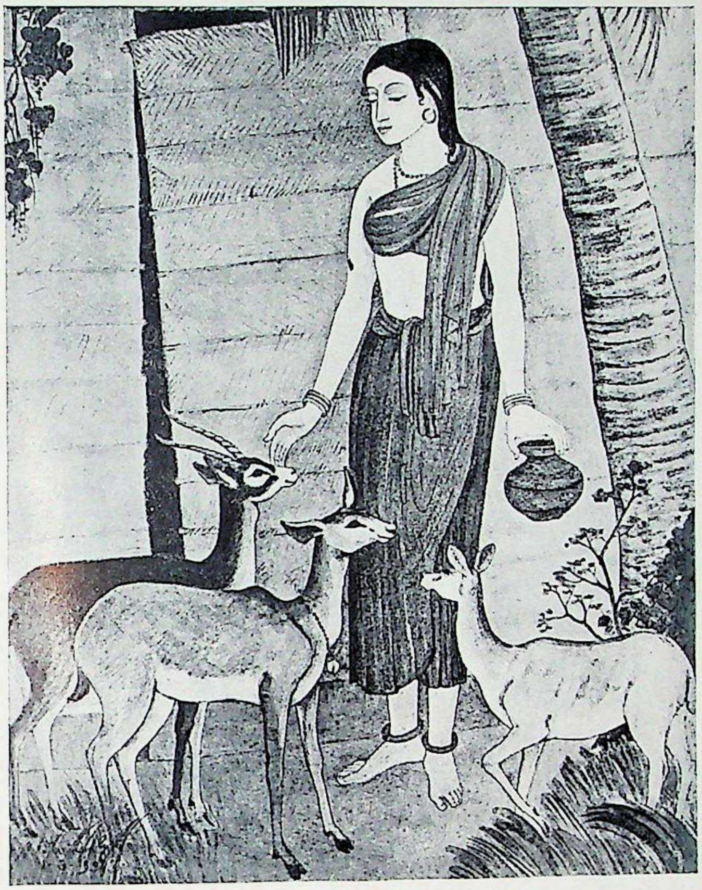
49. VILLAGE DECCA by Ramendranath Chakravarty
Ramendranath Chakravarty : LE VILLAGE DE DECCA



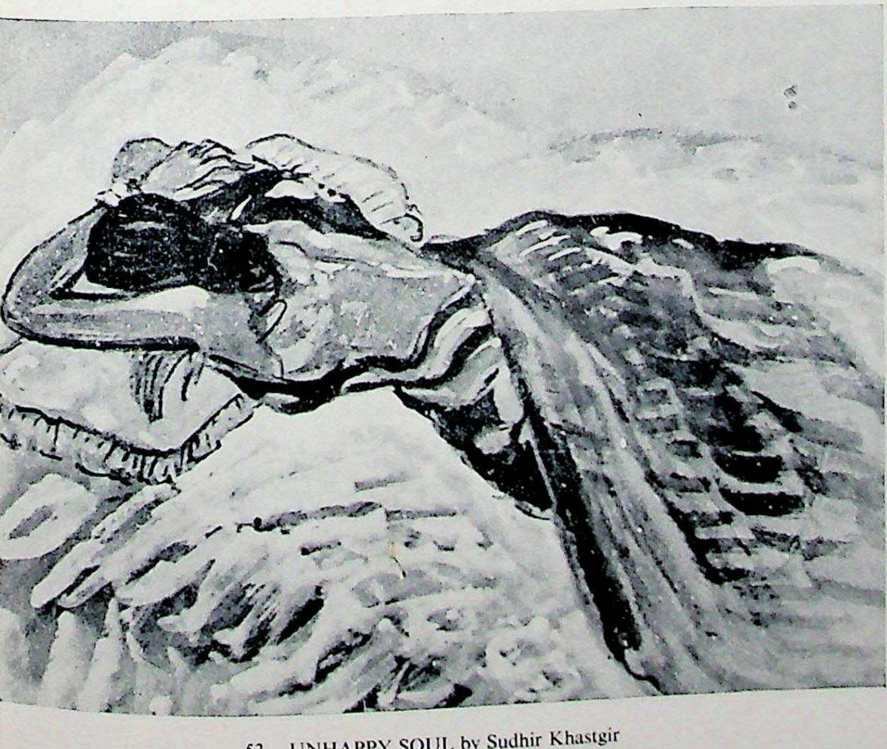
50. MUSINGS by Binode Behari Mukherjee
Binode Behari Mukherjee : REVERIE

52. DRUM-PLAYER by Sudhir Khastgir
Sudhir Khastgir : LE JOUEUR DE TAMBOUR

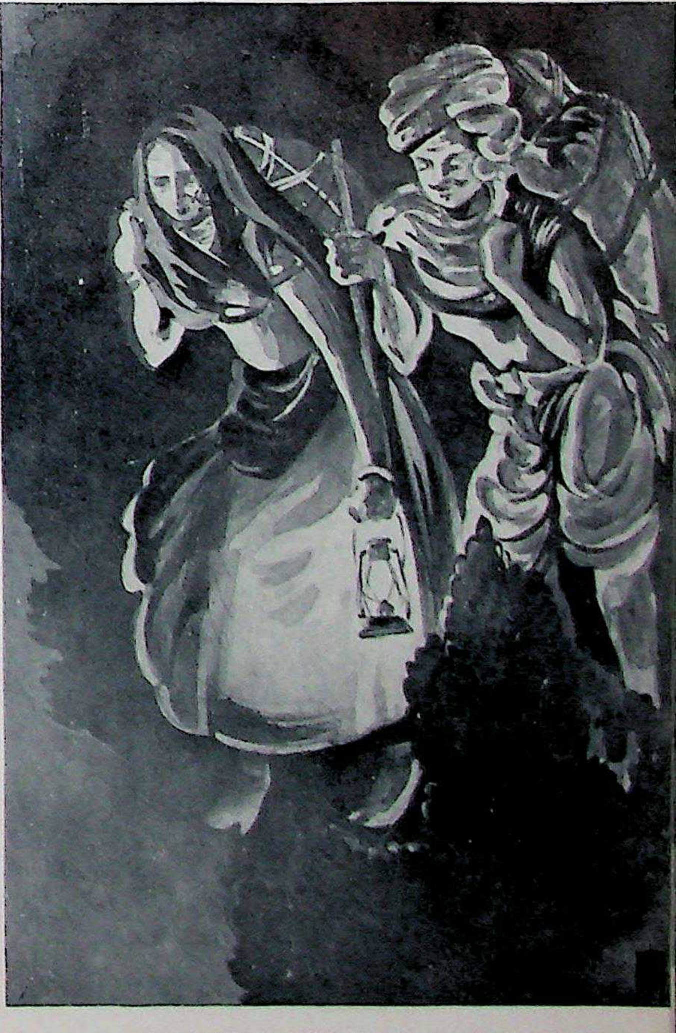




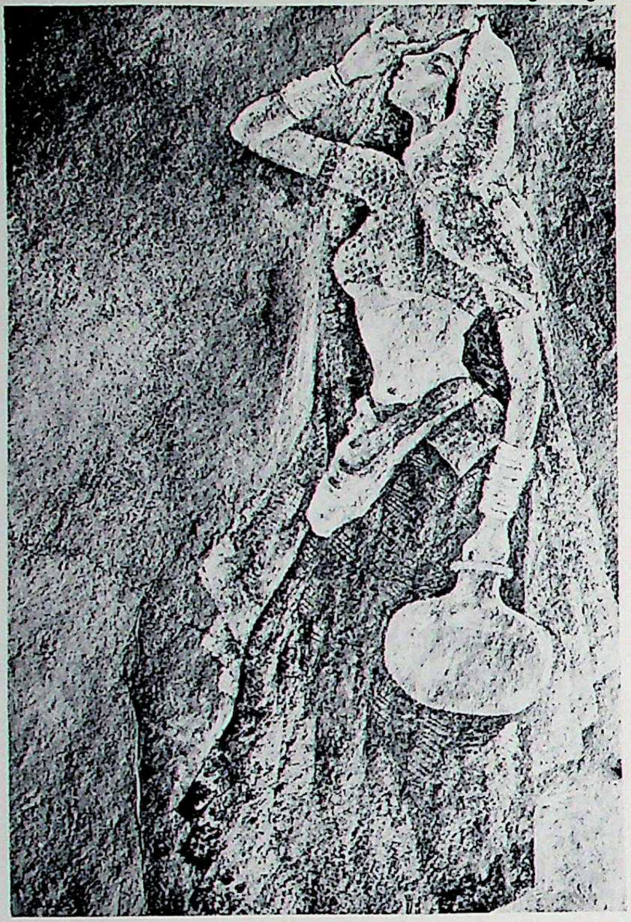
51. DAUGHTER OF THE HERMIT by Manindra Bhushan Gupta
Manindra Bhushan Gupta : LA FILLE DE L'ERMITE



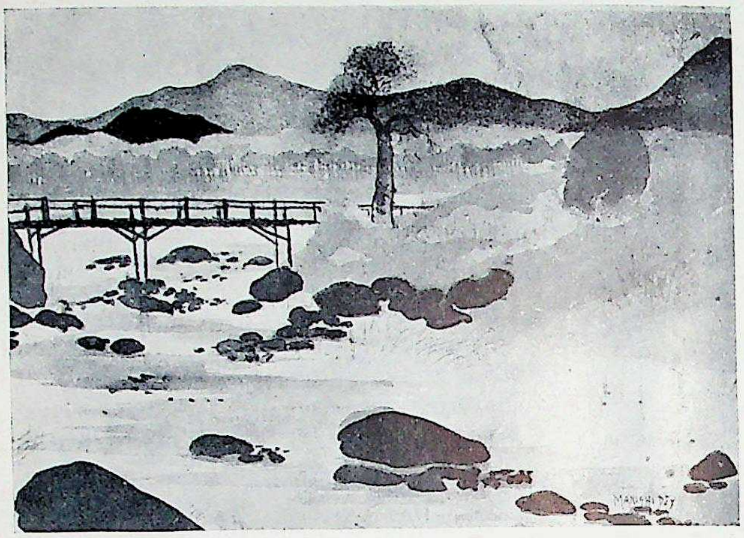
53. UNHAPPY SOUL by Sudhir Khastgir
Sudhir Khastgir: AME MALHEUREUSE



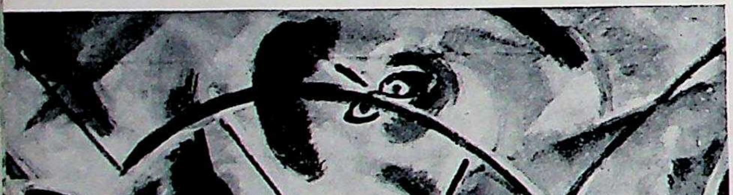
54. BENGAL REFUGEES by Manishi Dey
Manishi Dey : REFUGIES BENGALAIS



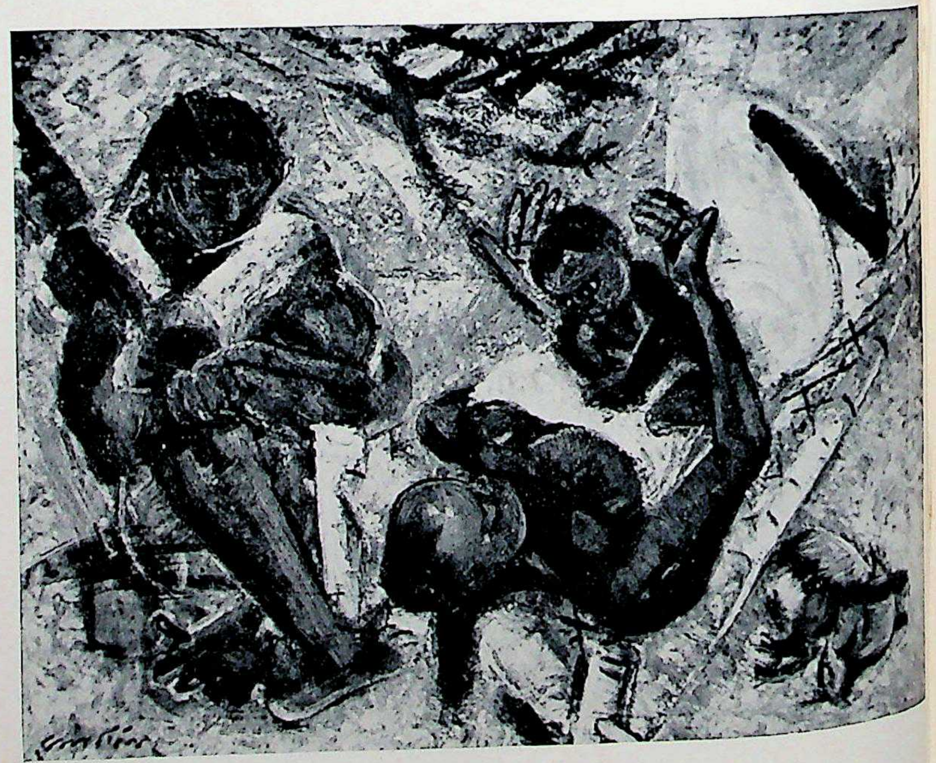
55. CALL OF THE LUTE by Manishi Dey
Manishi Dey : L'APPEL DU LUTH



56. BRIDGE by Manishi Dey
Manishi Dey : LE PONT



57. COMPOSITION by Ramkinkar
Ramkinkar : COMPOSITION



58. SANTHAL FAMILY by Ramkinkar
Ramkinkar : FAMILLE SANTHALAISE

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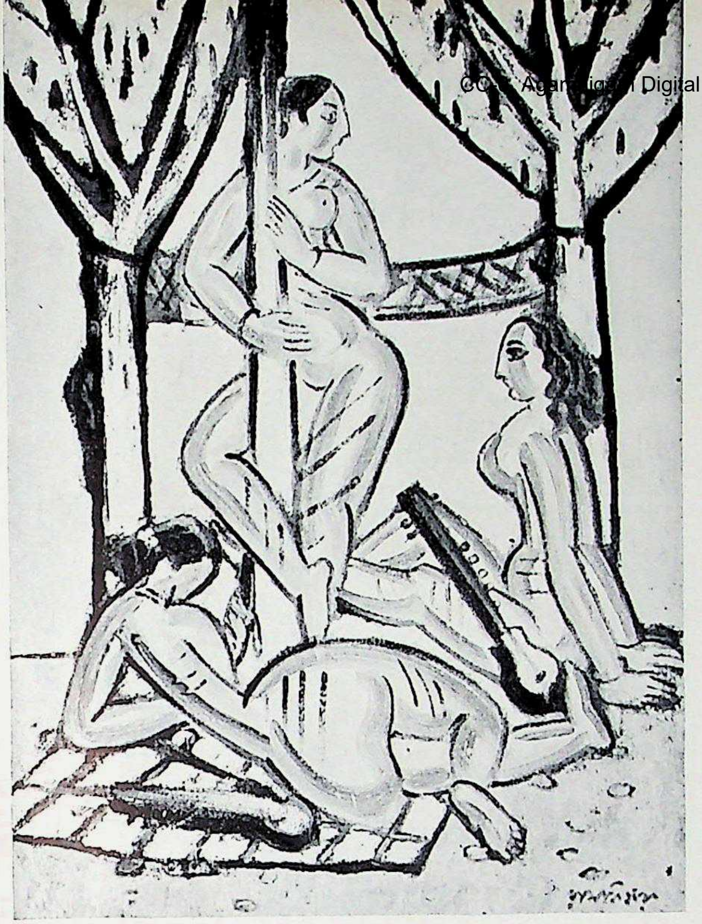
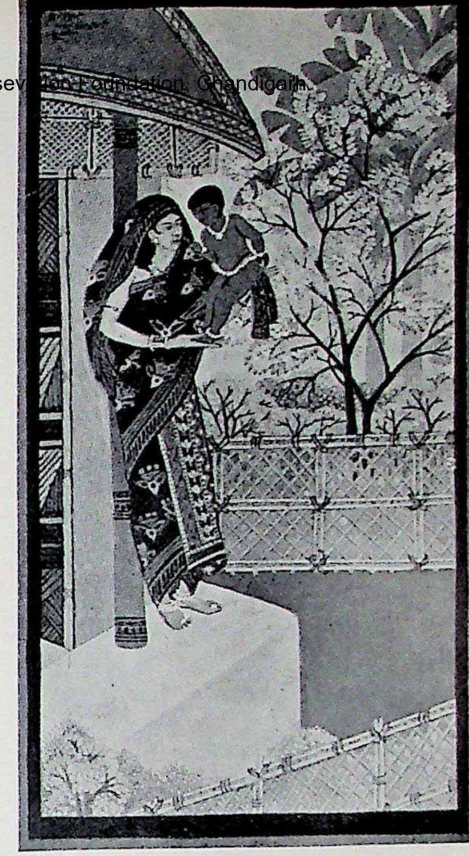
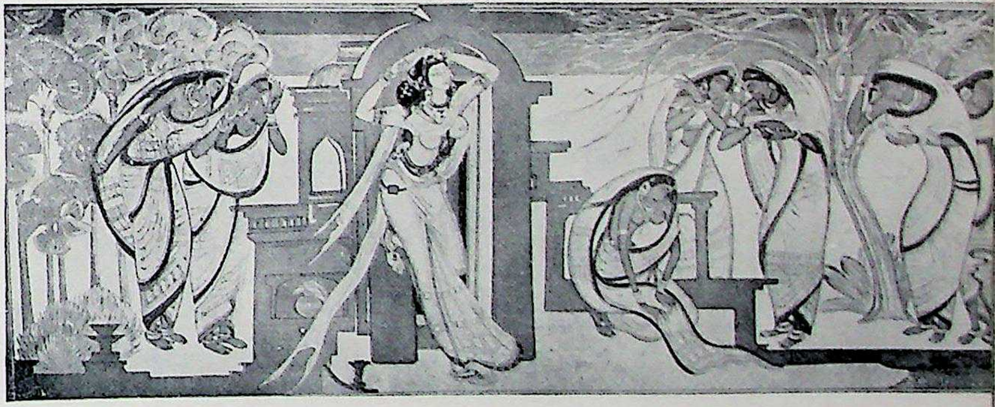


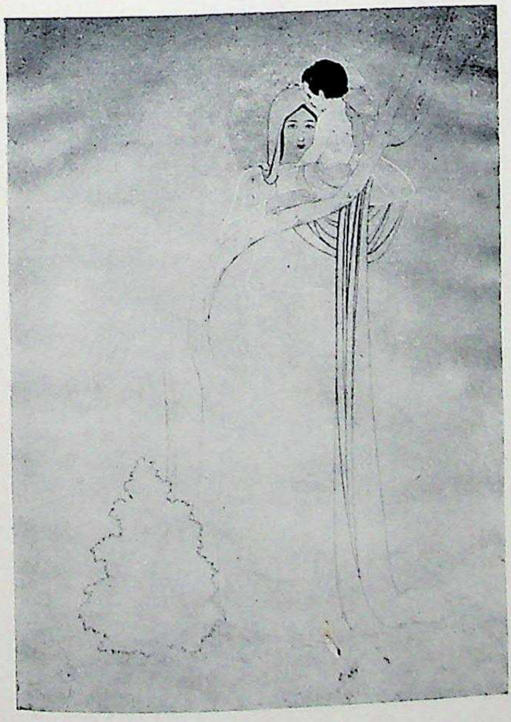
59. PICNIC DAY by Ramkinkar
Ramkinkar : JOUR DE PIQUE-NIQUE



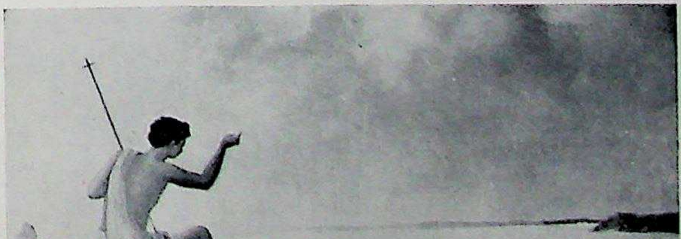
60. MOTHER AND CHILD by Ranee Chanda
Ranee Chanda : LA MERE ET L'ENFANT



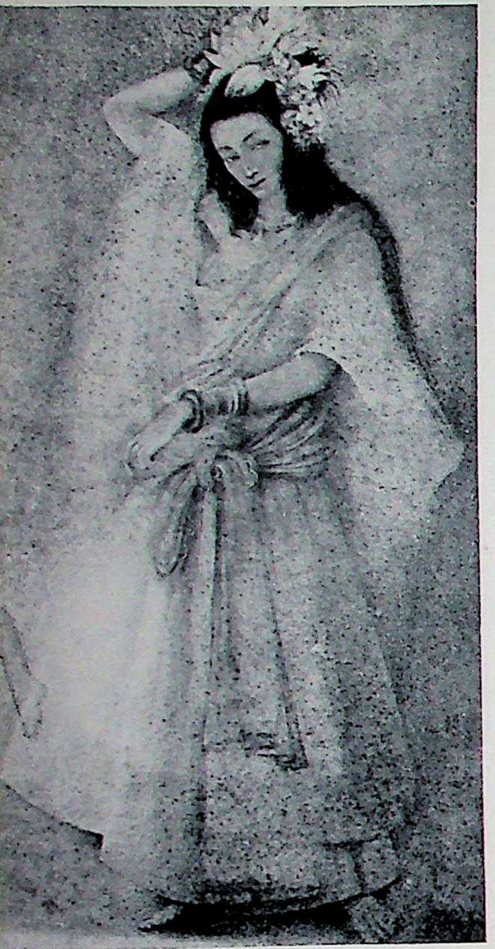
61. RADHA'S SORROW by Ranee Chanda
Ranee Chanda : LA DOULEUR DE RADHA



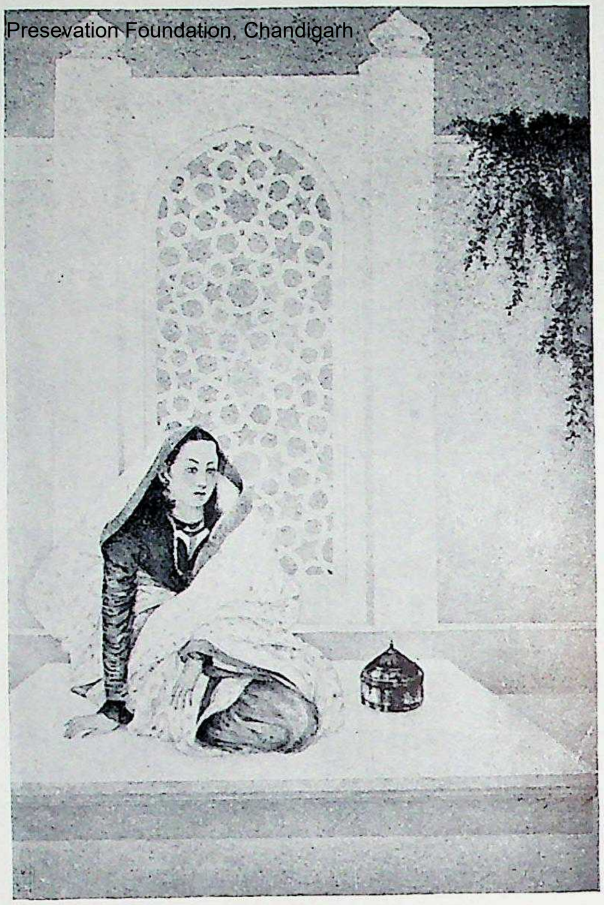
62. MADONNA AND CHILD by A. D. Thomas
A. D. Thomas : LA MADONE ET L'ENFANT



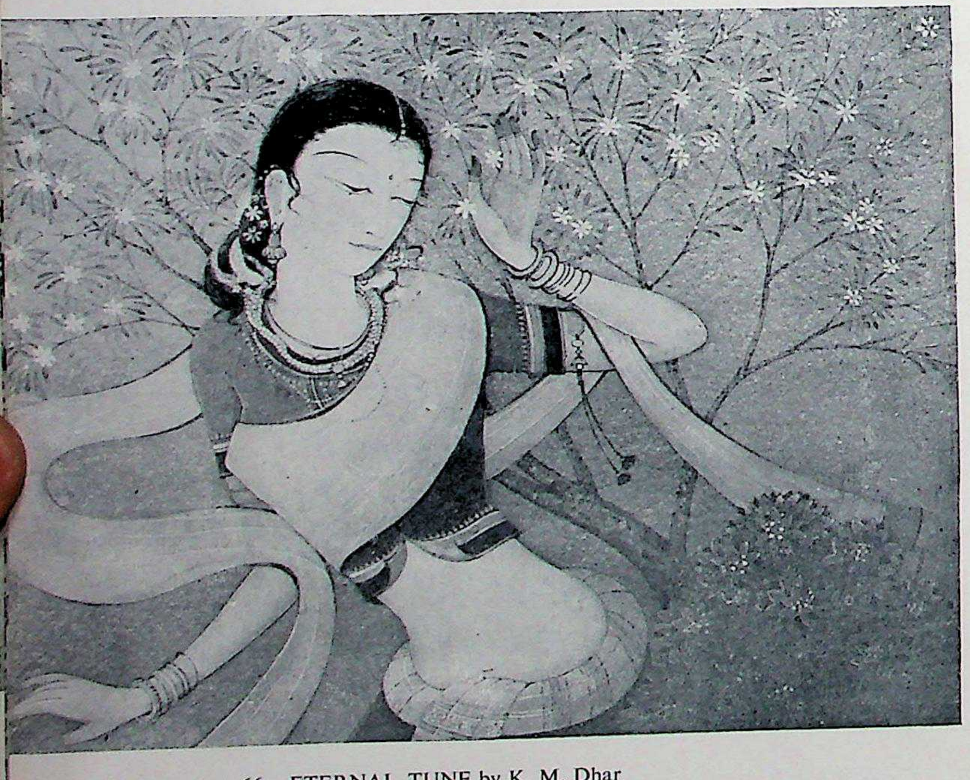
63. JOHN, THE BAPTIST by A. D. Thomas
A. D. Thomas : JEAN-BAPTISTE



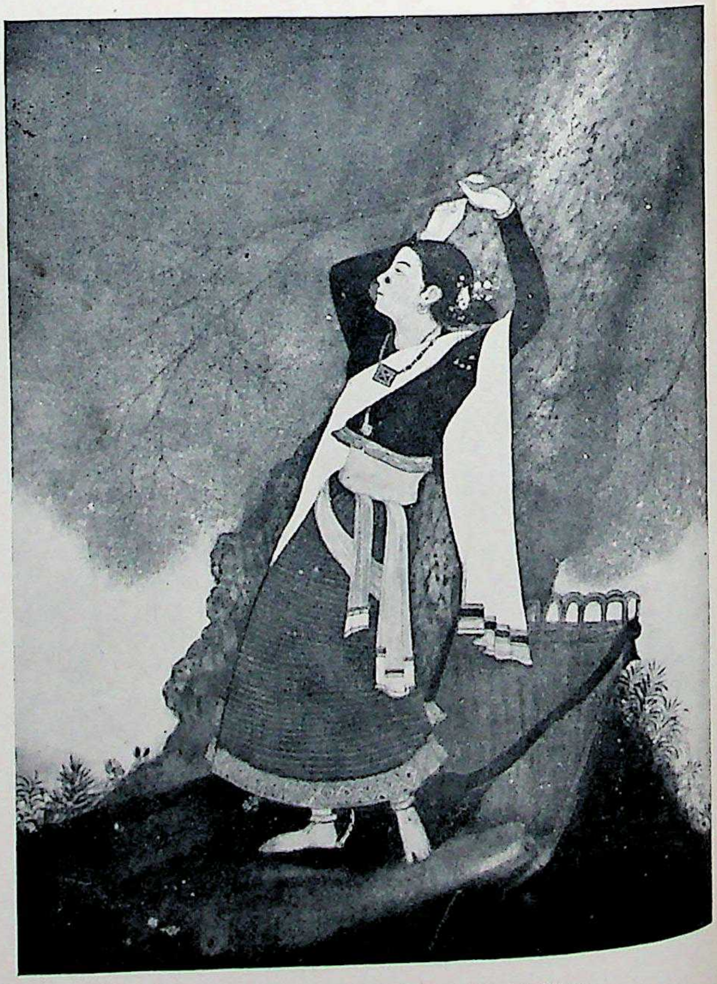
64. PASSING SPRING by P. R. Roy
P. R. Roy : LE PRINTEMPS QUI PASSE



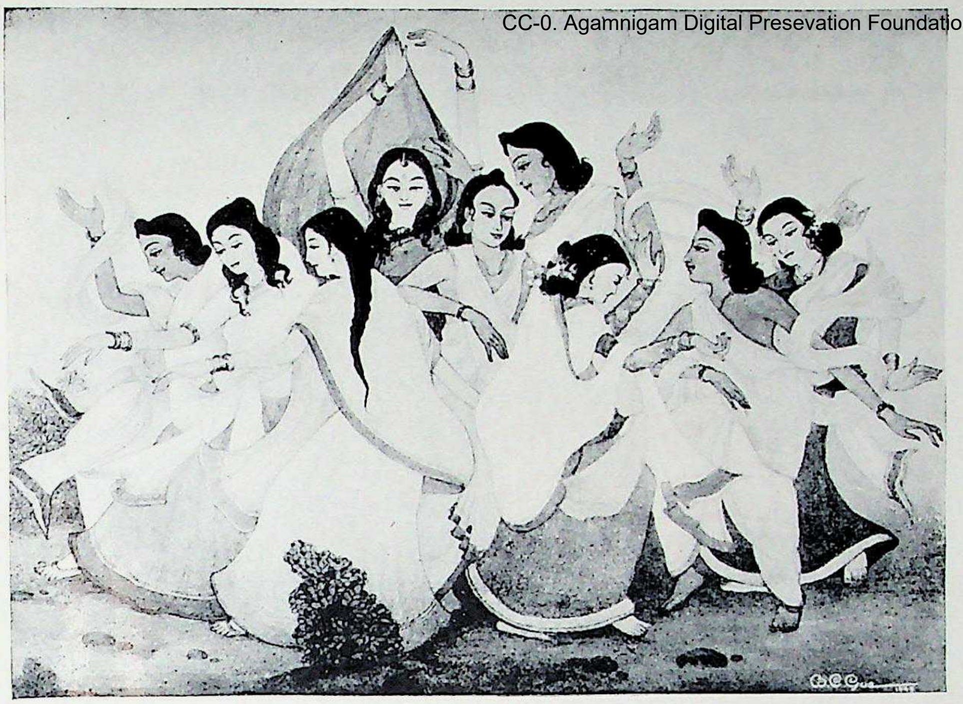
65. IDLE HOURS by P. R. Roy
P. R. Roy : HEURES OISIVES



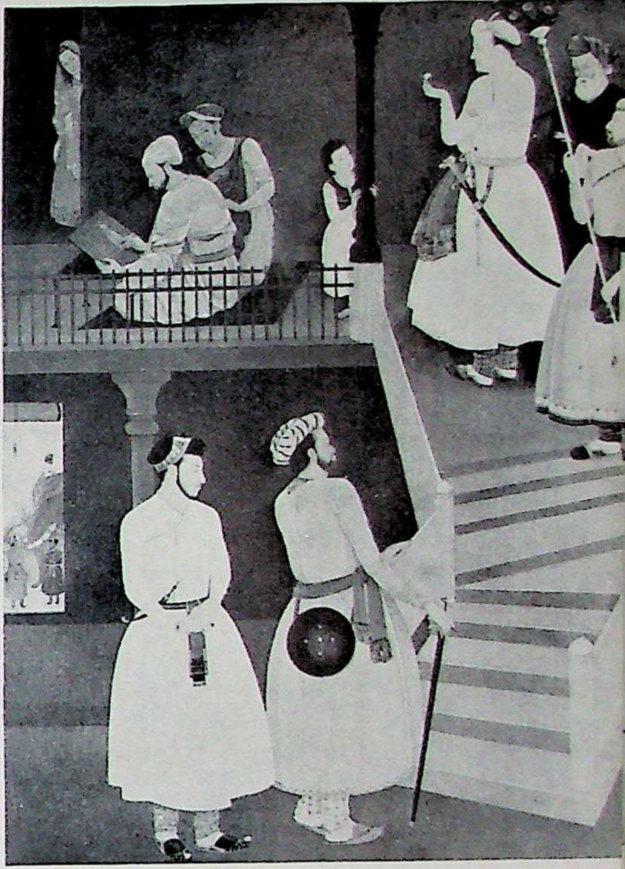
66. ETERNAL TUNE by K. M. Dhar
K. M. Dhar : MELODIE ETERNELLE



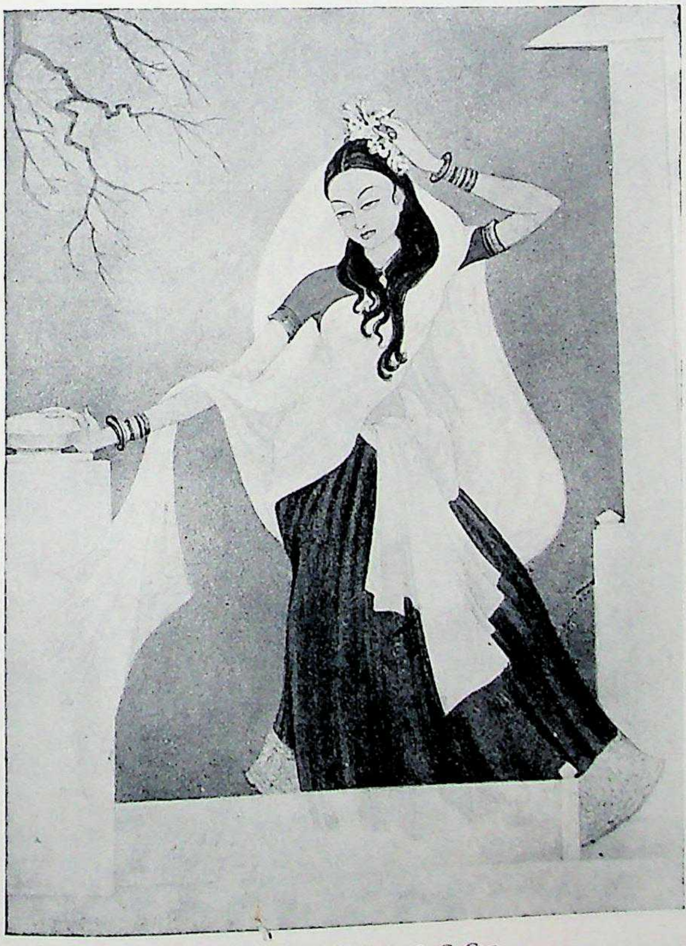
67. LILY OF THE VALLEY by K. M. Dhar
K. M. Dhar : LE LYS DE LA VALLEE



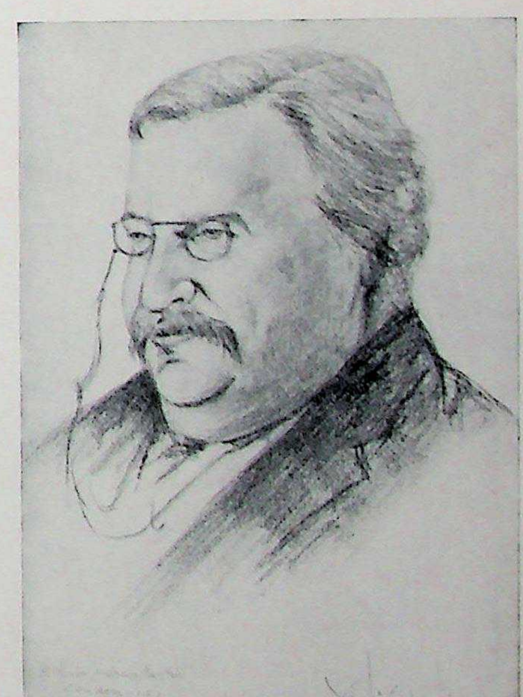
68. RASA LILA by B. C. Gue
B. C. Gue : RASA LILA



70. JAHANGIR'S VISIT TO USTAD MANSUR by Ishwar Dass
Ishwar Dass : LA VISITE DE L'EMPEREUR JAHANGIR AU MAITRE USTAD MANSUR



69. EXPECTANCY by B. C. Gue
B. C. Gue : L'ATTENTE



71. G. K. CHESTERTON by K. Rama Mohan Sastri
K. Rama Mohan Sastri : PORTRAIT DE G. K. CHESTERTON

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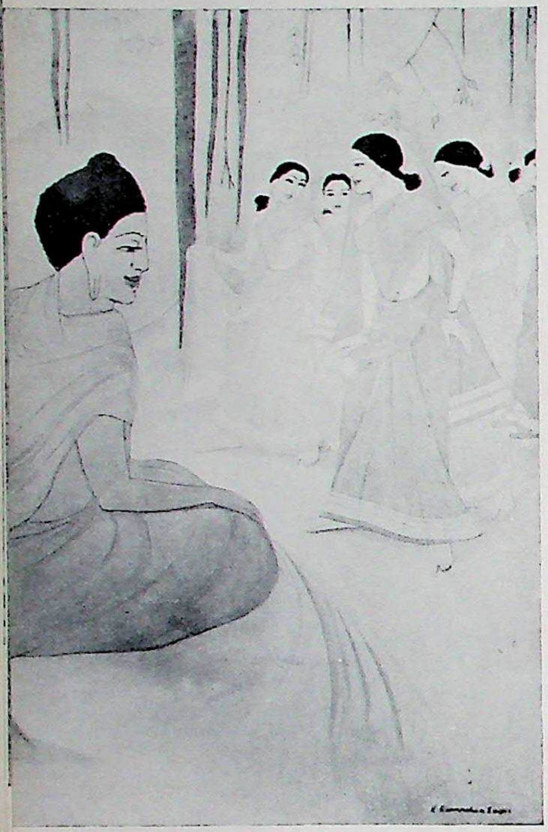
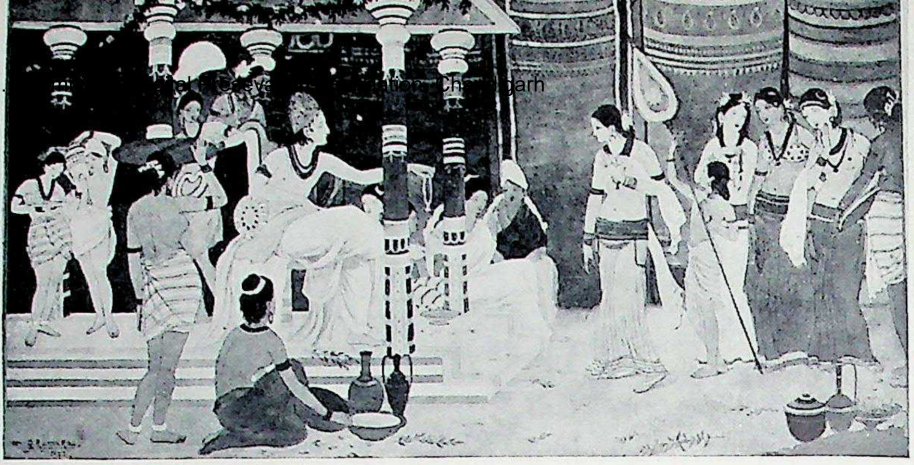
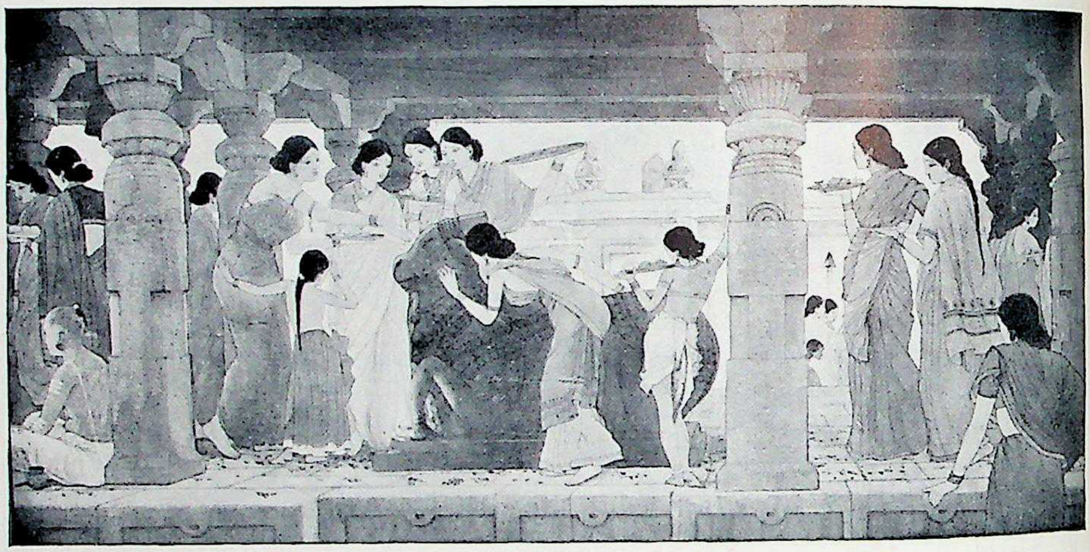
72. TEMPTATION OF BUDDHA by K. Rama Mohan Sastri
K. Rama Mohan Sastri : LA TENTATION DU BOUDDHA

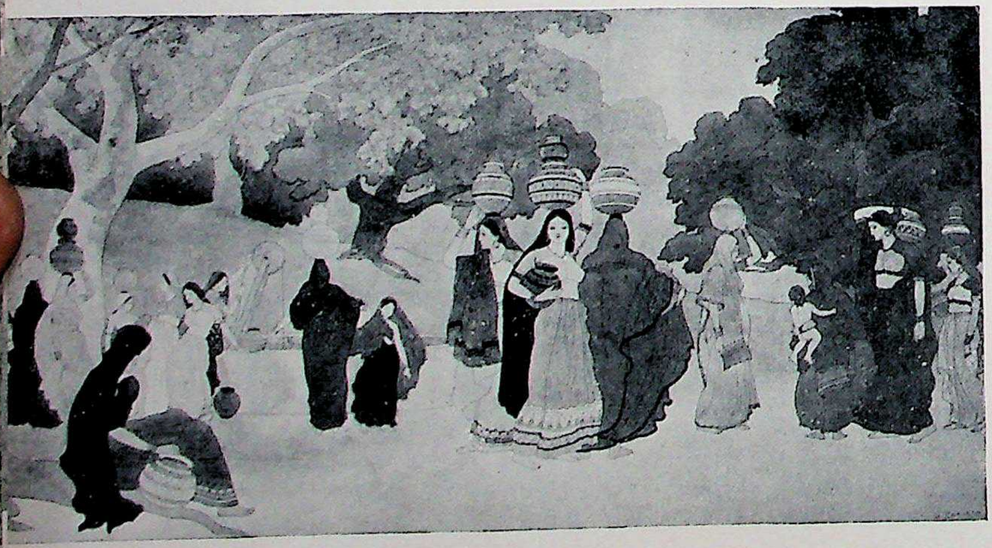




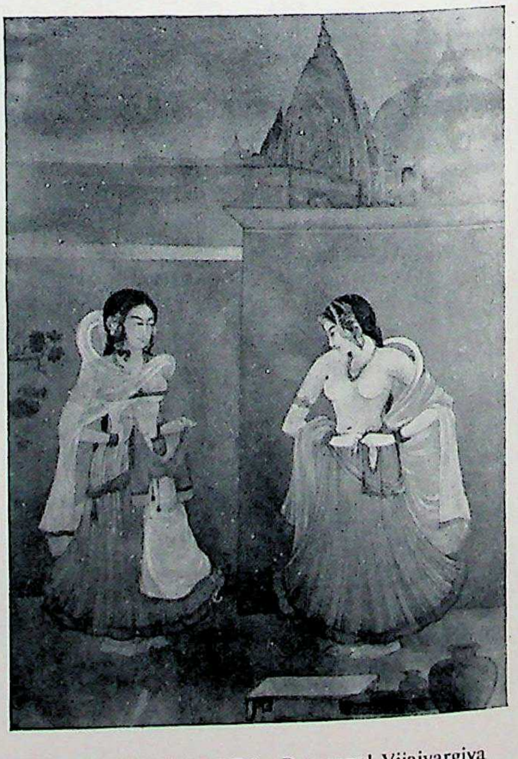
73. SIDDHARTHA RAGODAYA by Damerla Rama Rao
Damerla Rama Rao : SIDDHARTHA RAGODAYA



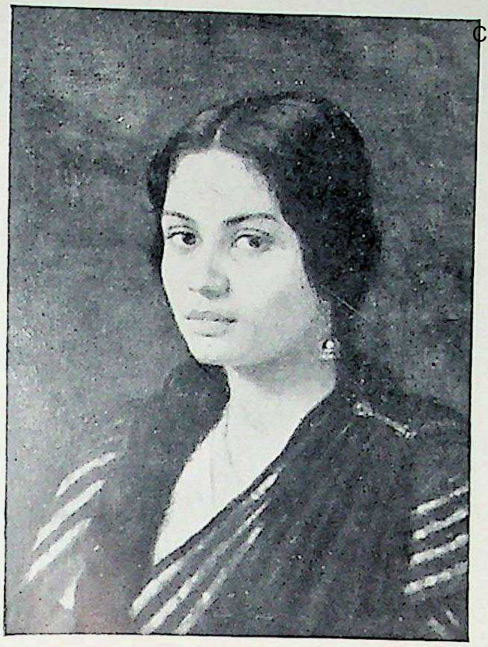
74. KARTHIKA POORNIMA by Damerla Rama Rao
Damerla Rama Rao : KARTHIKA POURNIMA



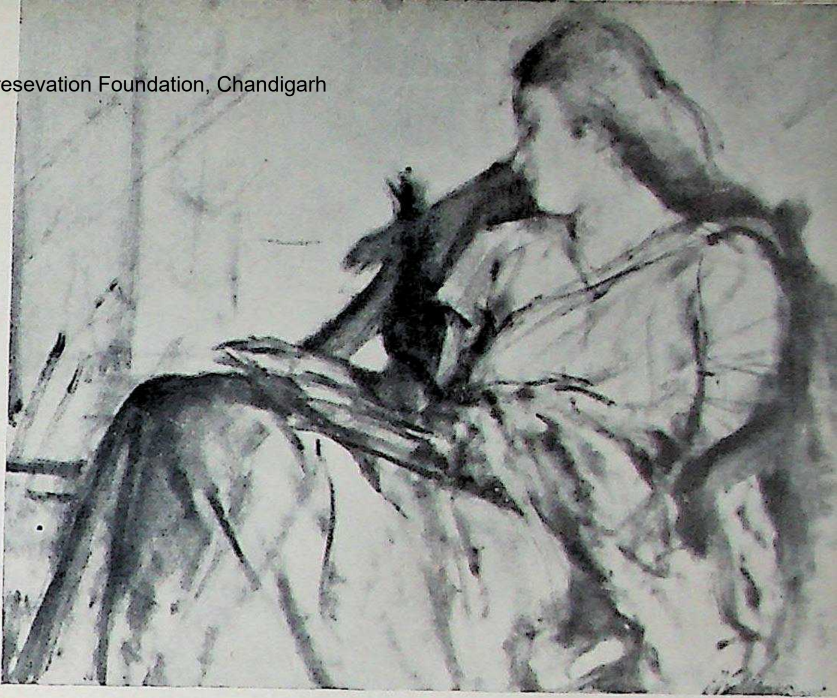
75. KATHIAWAR WOMEN by Damerla Rama Rao
Damerla Rama Rao : FEMMES DU KATHIAWAR



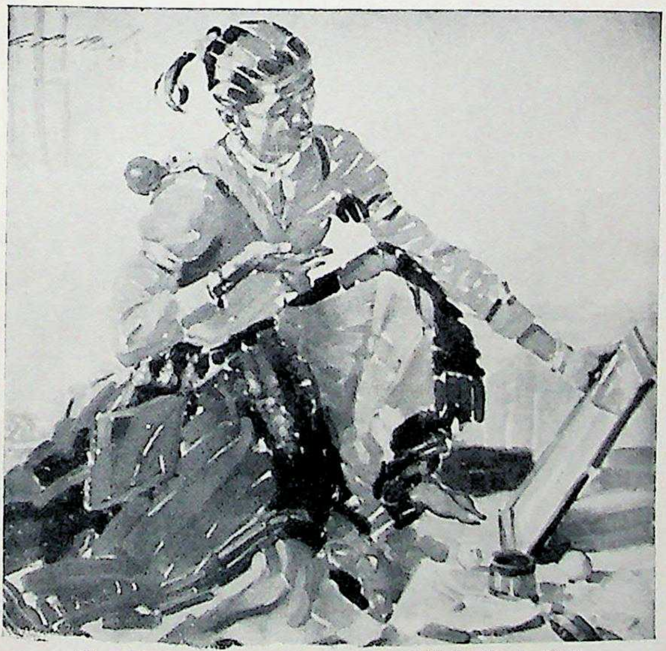
76. IN HER TOILET by Ramgopal Vijaivargiya
Ramgopal Vijaivargiya : A SA TOILETTE



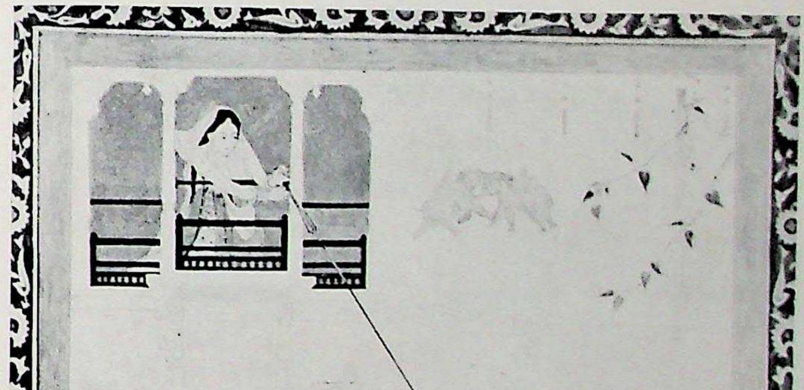
77. ARTIST'S WIFE by Atul Bose
Atul Bose : FEMME DU PEINTRE



78. SKETCH FOR PAINTING by Atul Bose
Atul Bose : ESQUISSE POUR UN TABLEAU



79. GETTING READY FOR DANCE by V. A. Mali
V. A. Mali : S'APPRETANT POUR LA DANSE



80. MESSAGE by J. M. Ahivasi
J. M. Ahivasi : LE MESSAGE

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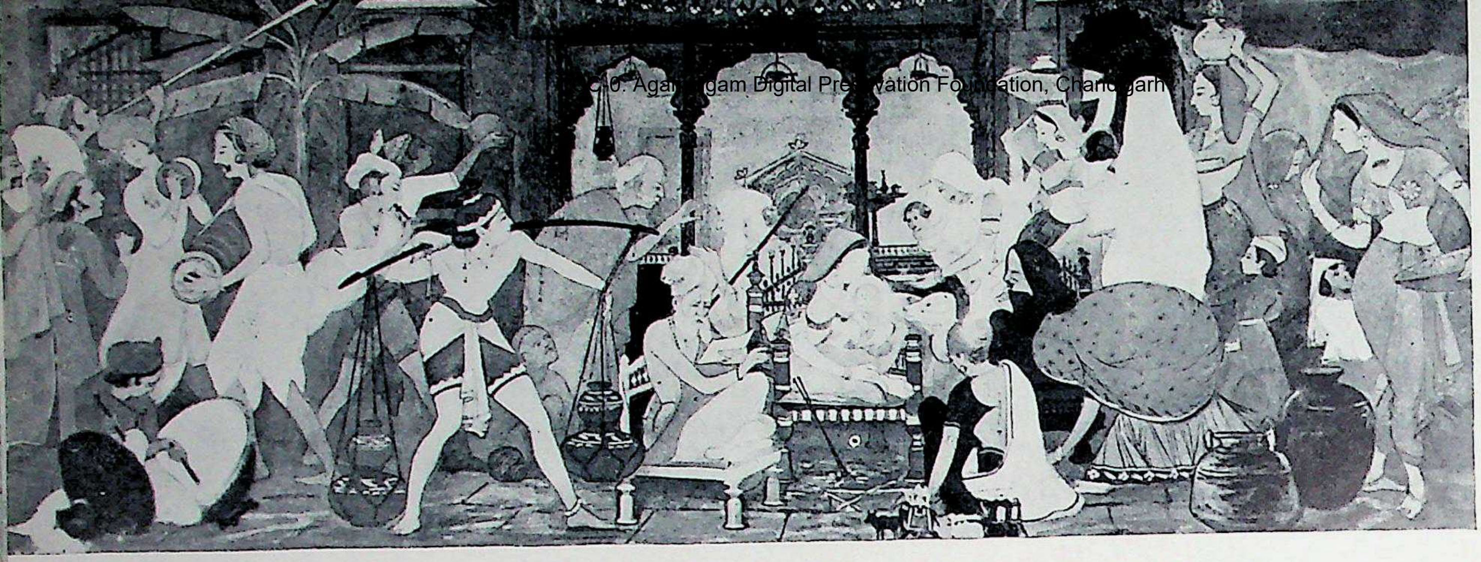
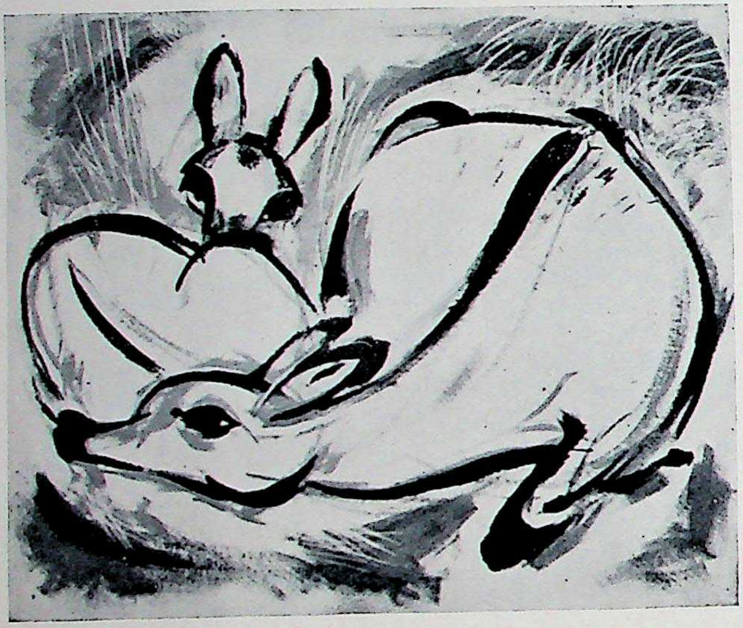
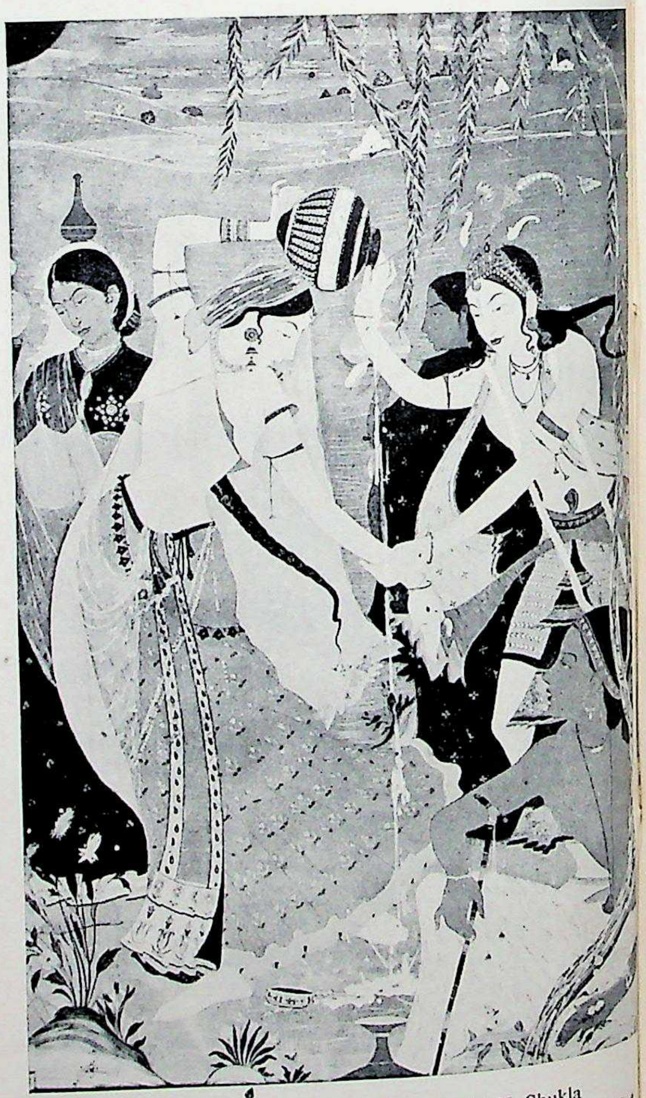


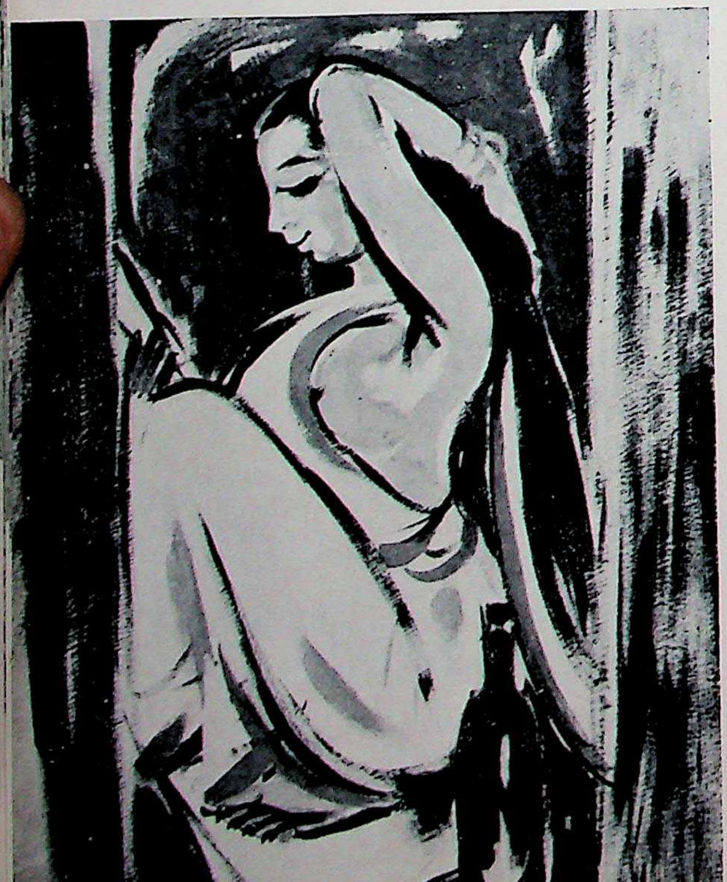
81. NAMING OF SRI KRISHNA by J. M. Ahivasi
J. M. Ahivasi : SRI KRISHNA REÇOIT SON NOM



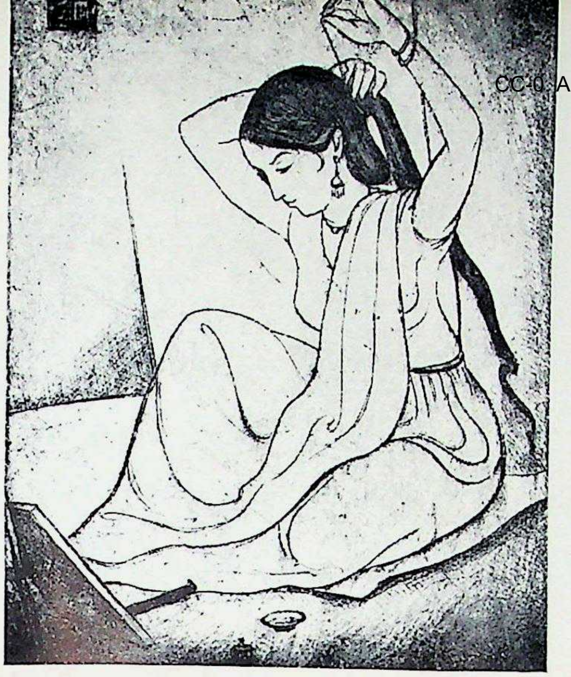
82. DEER AND FAWN by N. S. Bendre
N. S. Bendre : BICHE ET FAON



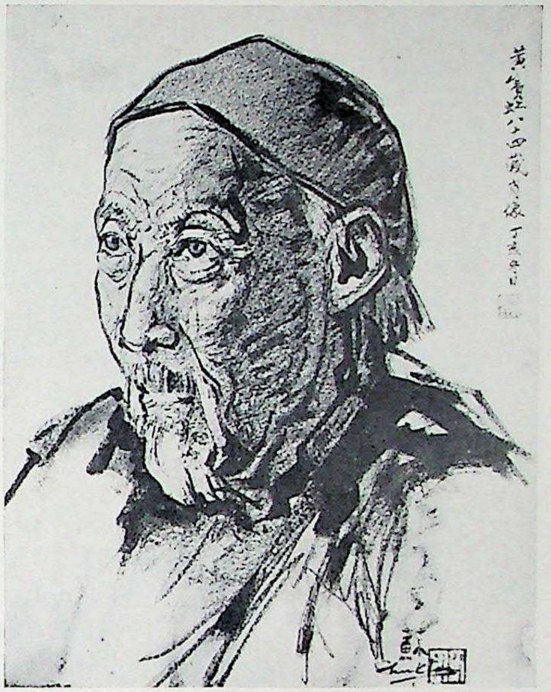
84. DAN—LILA by Y. K. Shukla
Y. K. Shukla : FETE DE DAN-LILA



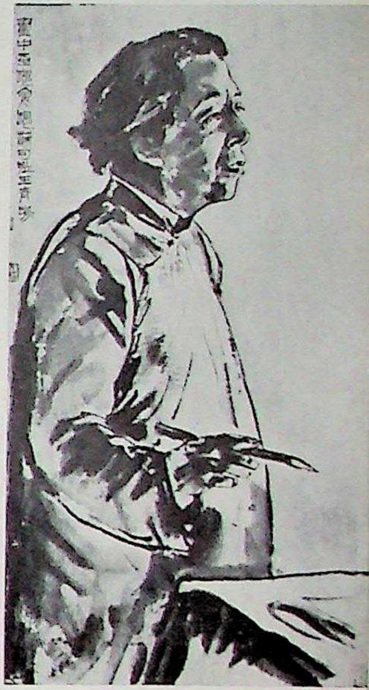
83. TOILET by N. S. Bendre
N. S. Bendre : LA TOILETTE



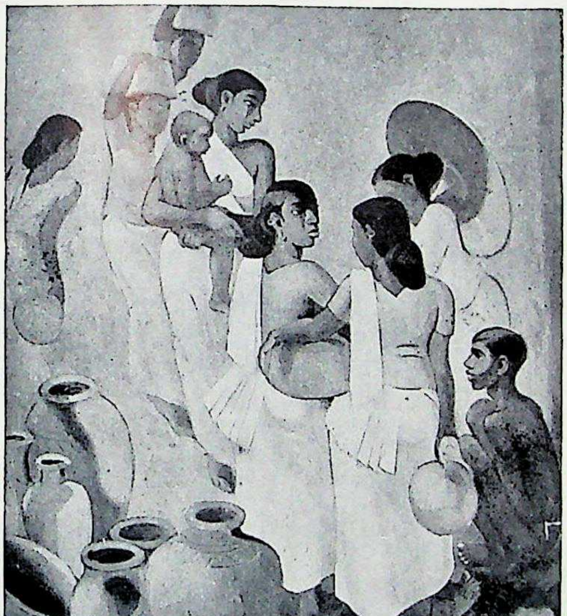
85. TOILETTE by Y. K. Shukla
Y. K. Shukla : LA TOILETTE



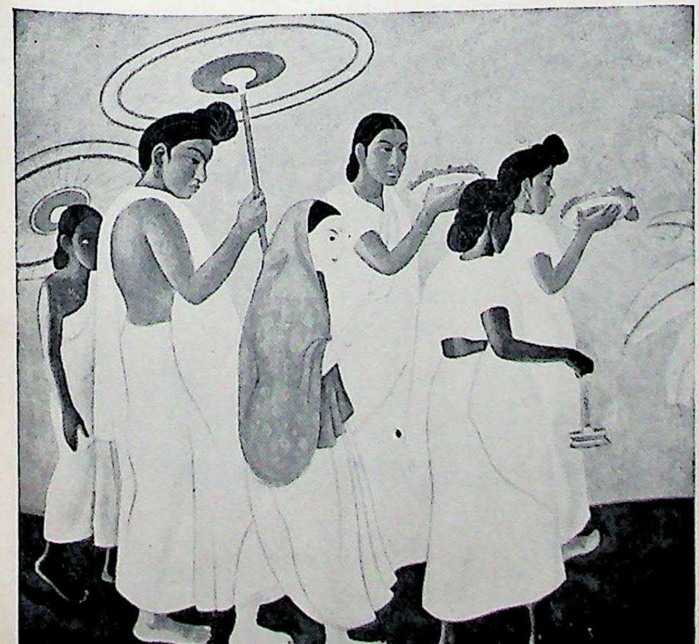
86. PORTRAIT OF A CHINESE LANDSCAPE PAINTER by Y. K. Shukla
Y. K. Shukla : PORTRAIT D'UN PAYSAGISTE CHINOIS



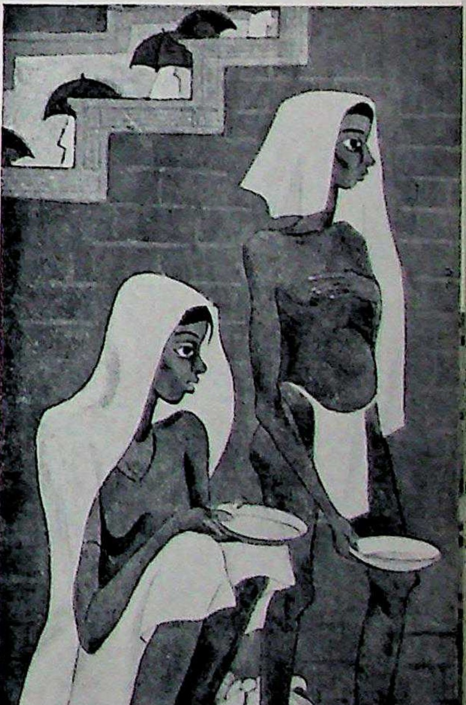
87. PORTRAIT OF WANG FANG CHING by Y. K. Shukla
Y. K. Shukla : PORTRAIT DE WANG FANG CHING



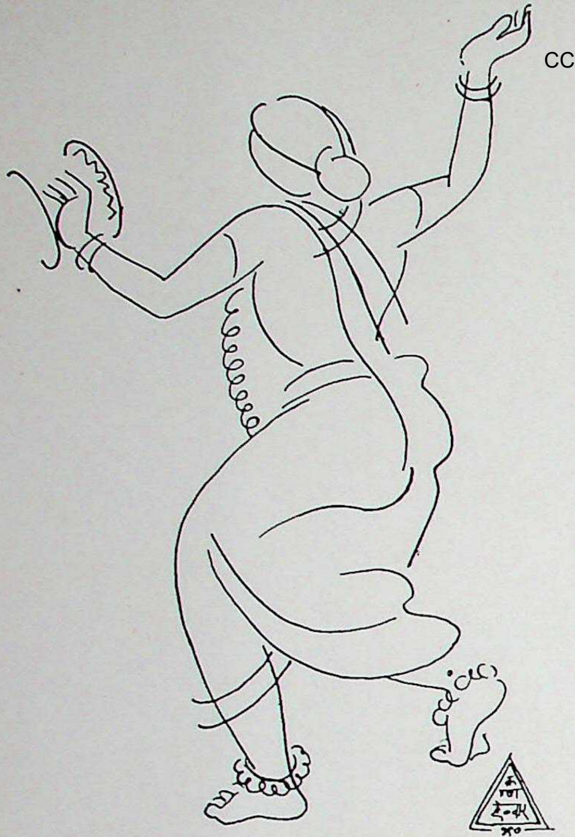
88. SUNNY SOUTH by K. K. Hebbar
K. K. Hebbar : LE SUD ENSOLEILLE



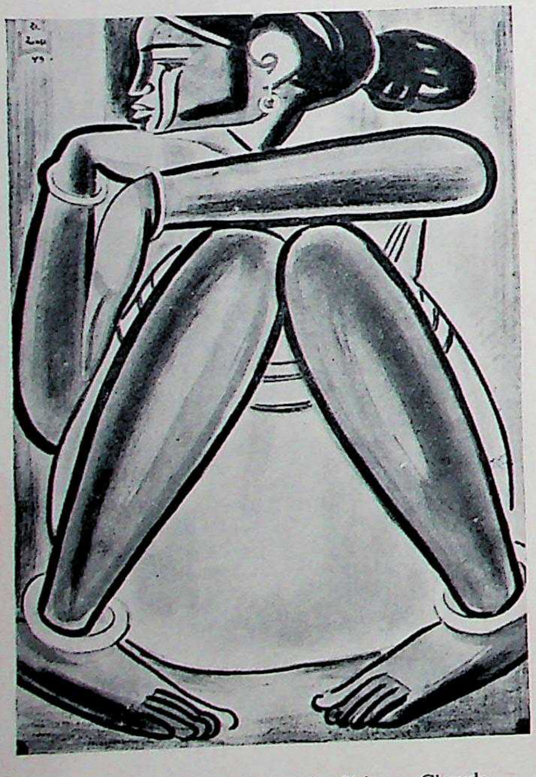
89. TO MAIDENHOOD by K. K. Hebbar
K. K. Hebbar : VERS L'ADOLESCENCE



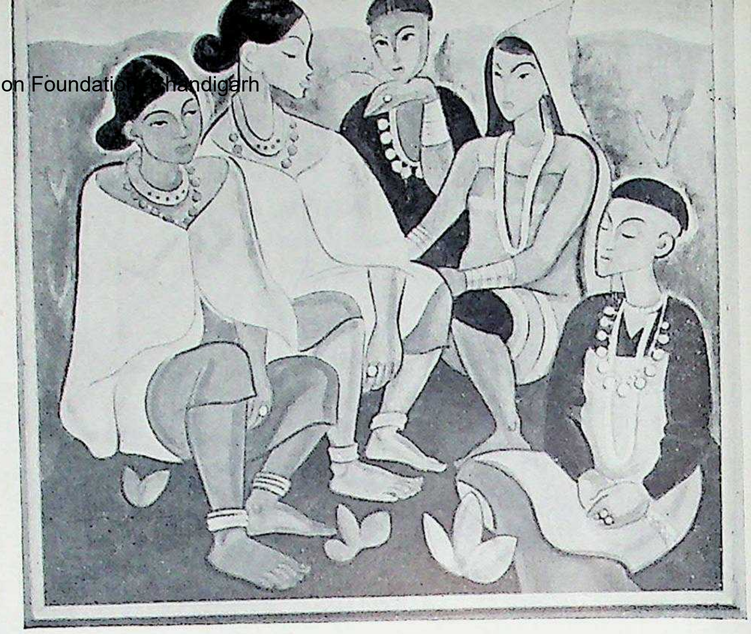
90. BEGGARS by K. K. Hebbar
K. K. Hebbar : MENDIANTS



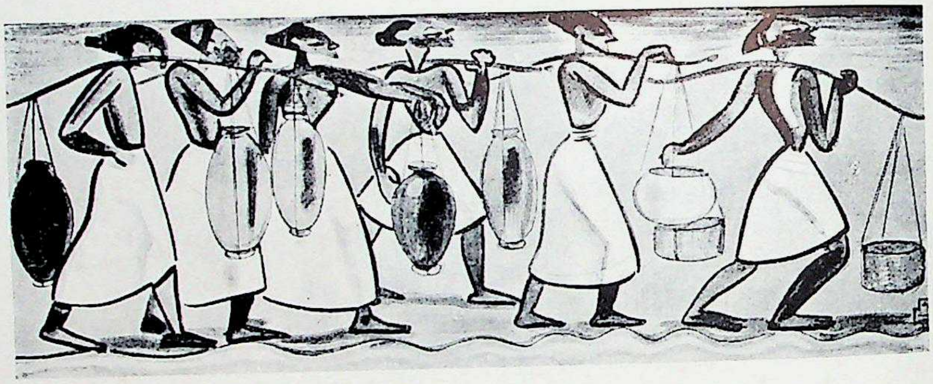
91. INDIAN DANCER by K. K. Hebbar
K. K. Hebbar : DANSEUSE INDIENNE



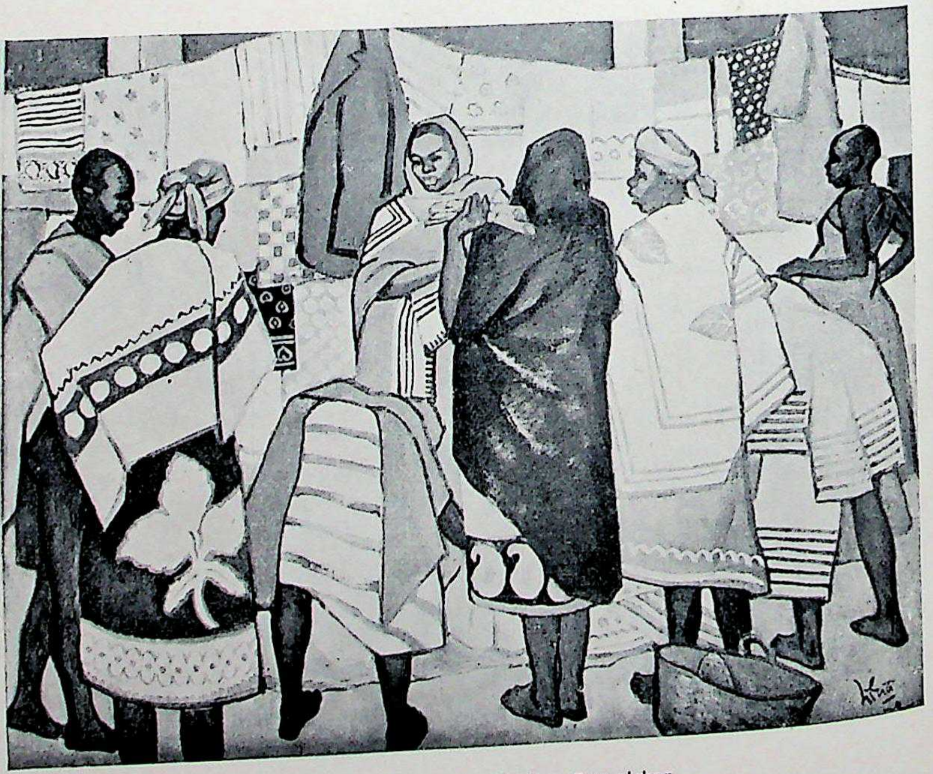
94. VILLAGE BELLE by Shiavax Chavda
Shiavax Chavda : LA BELLE DU VILLAGE



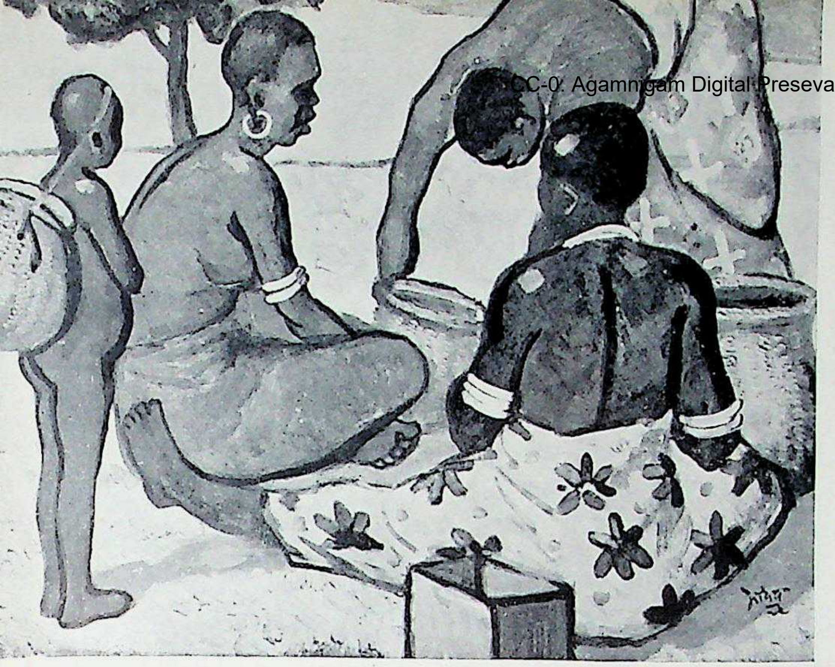
92. ABOR GIRLS by Shiavax Chavda
Shiavax Chavda : FILLES ABORES



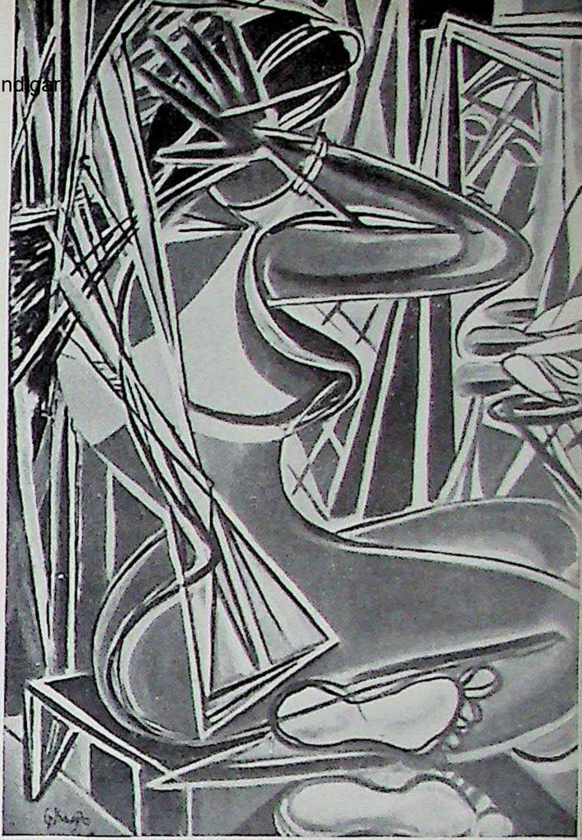
93. SOUTH INDIAN CARRIERS by Shiavax Chavda
Shiavax Chavda : PORTEURS DU SUD DE L'INDE



95. KISENYI MARKET by Madhav Satwalekar
Madhav Satwalekar : LE MARCHE DE KISENYI

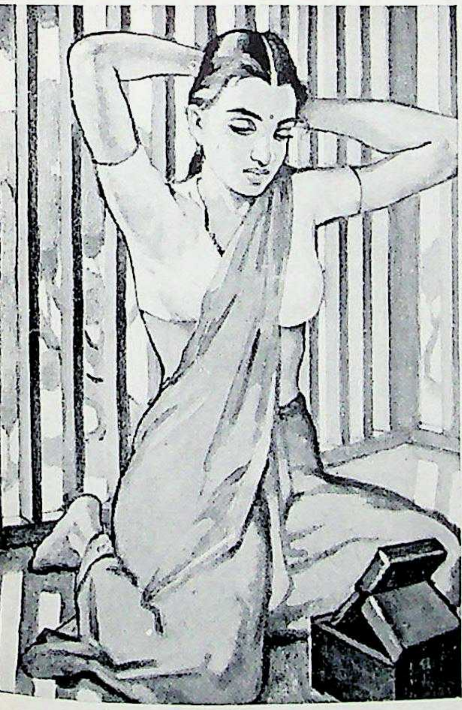


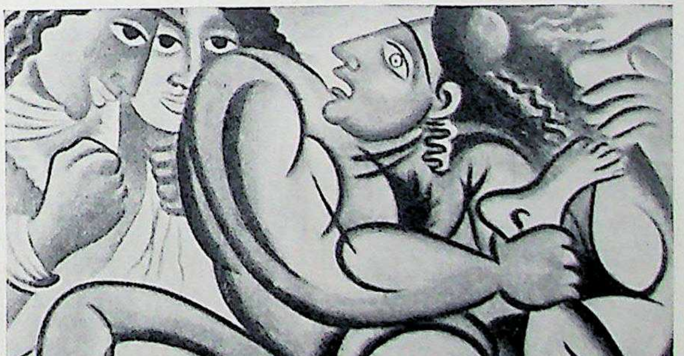
96. AFRICAN MARKET by Madhav Satwalekar
Madhav Satwalekar : MARCHE AFRICAIN



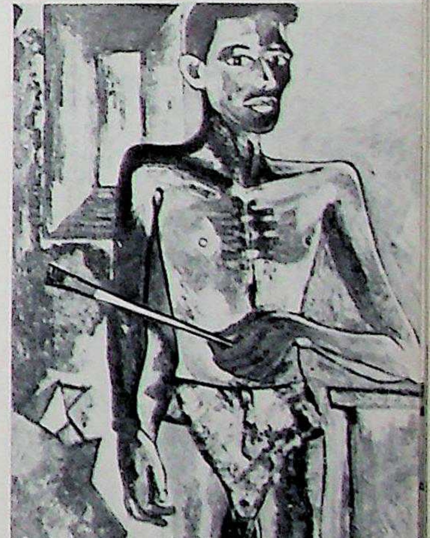
98. TOILET by George Keyt
George Keyt : LA TOILETTE

97. TOILET by Madhav Satwalekar
Madhav Satwalekar : LA TOILETTE





99. BHIMA AND JARASANDHA by George Keyt
George Keyt : BHIMA ET JARASANDHA



100. SELF-PORTRAIT by Francis Newton Souza
Francis Newton Souza : PORTRAIT DE LUI-MEME

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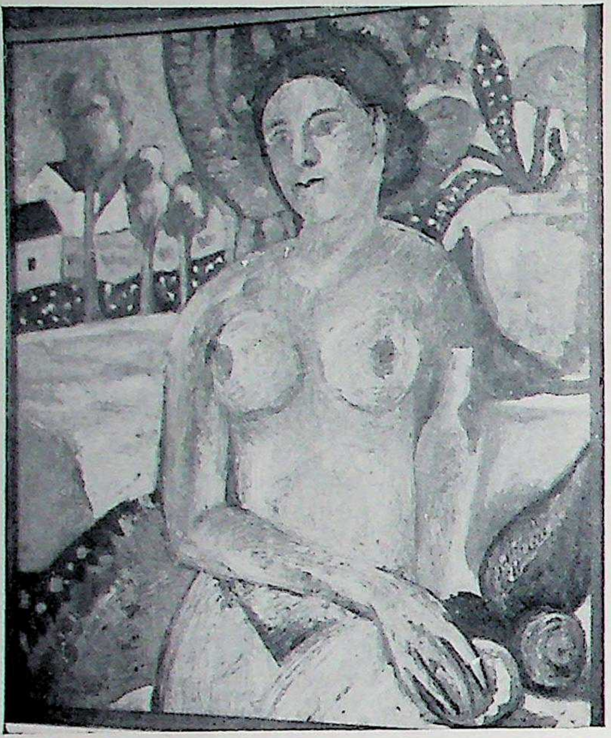
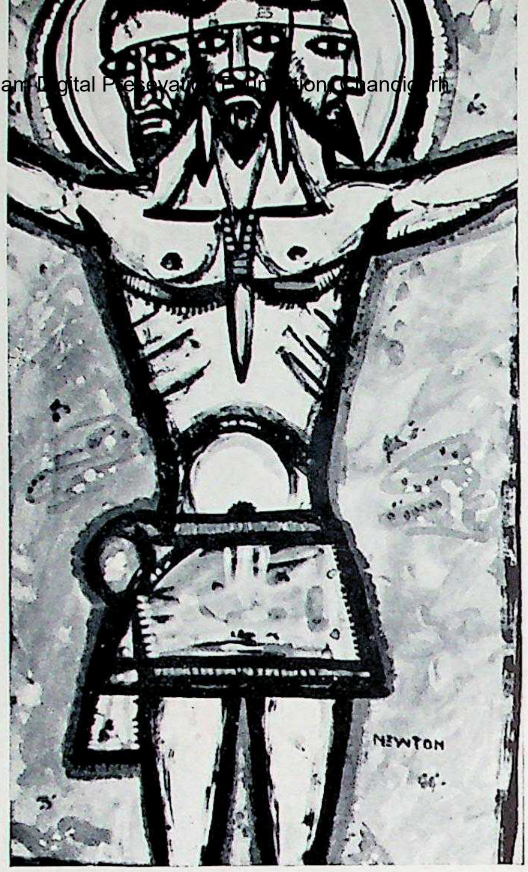
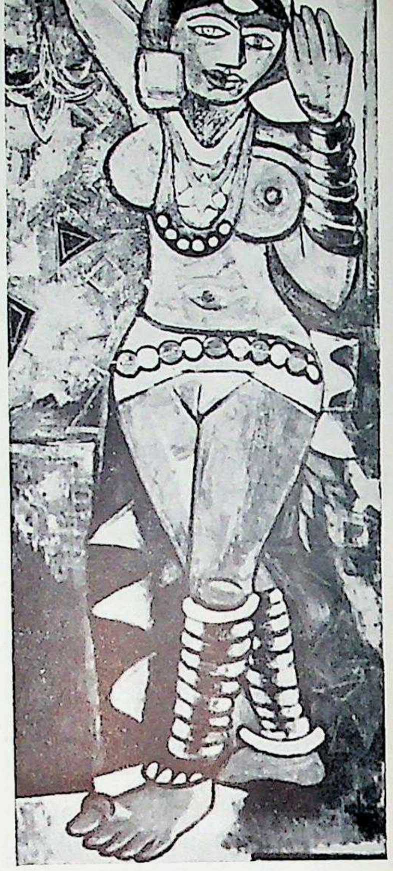
101. BLUE LADY by Francis Newton Souza
Francis Newton Souza : DAME BLEUE

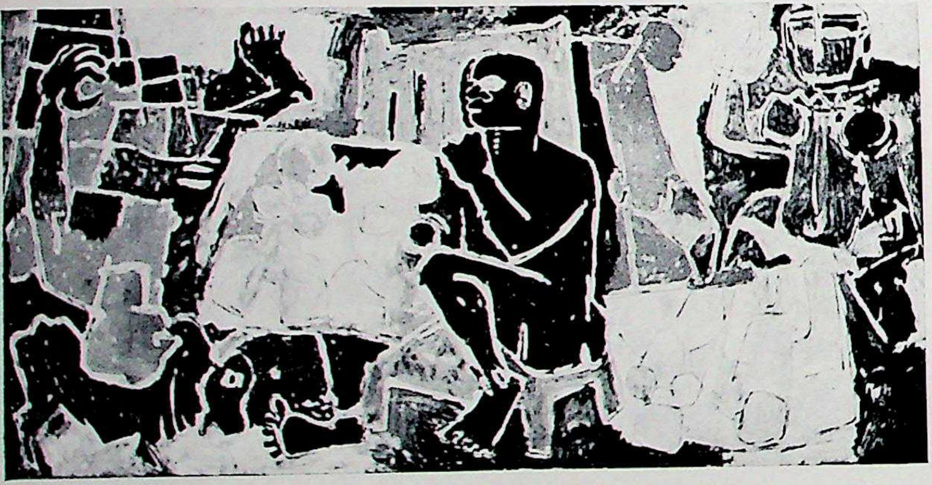




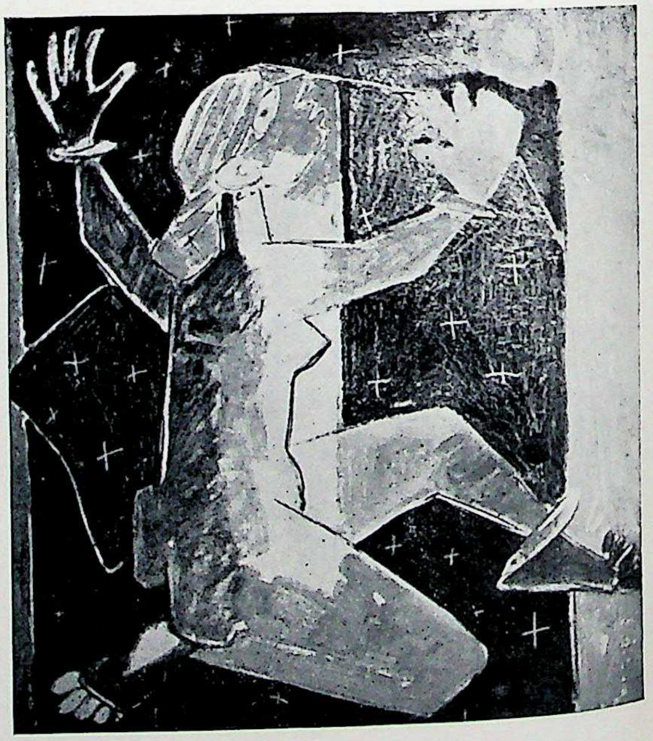
102. CHRIST by Francis Newton Souza
Francis Newton Souza : CHRIST



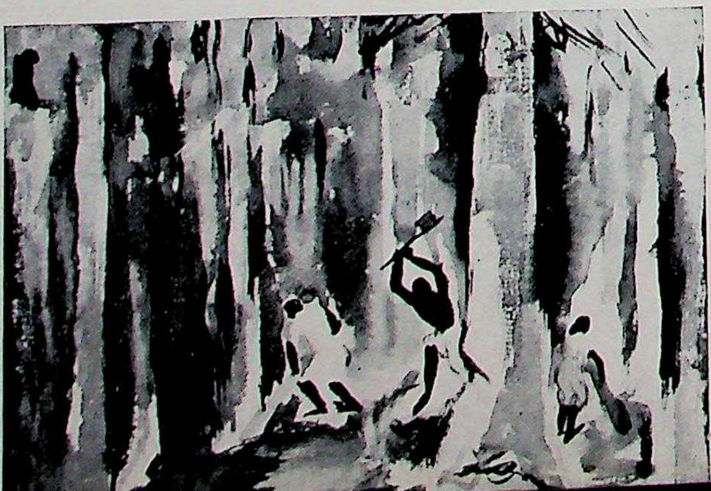
103. NUDE by Francis Newton Souza
Francis Newton Souza : NUE



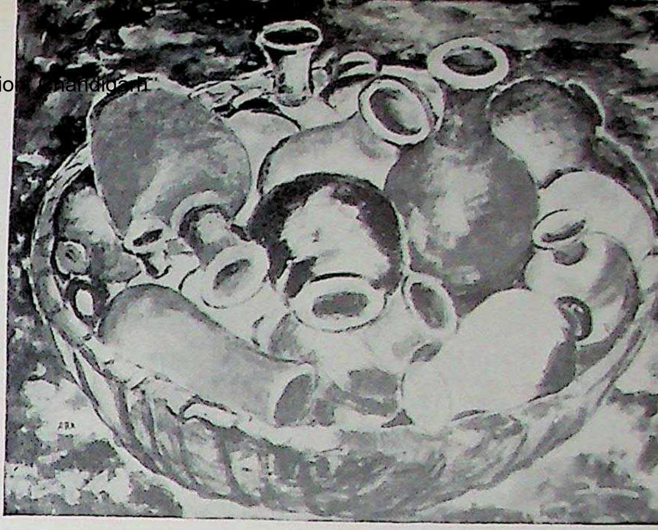
104. MAN by M. F. Husain
M. F. Husain : L'HOMME



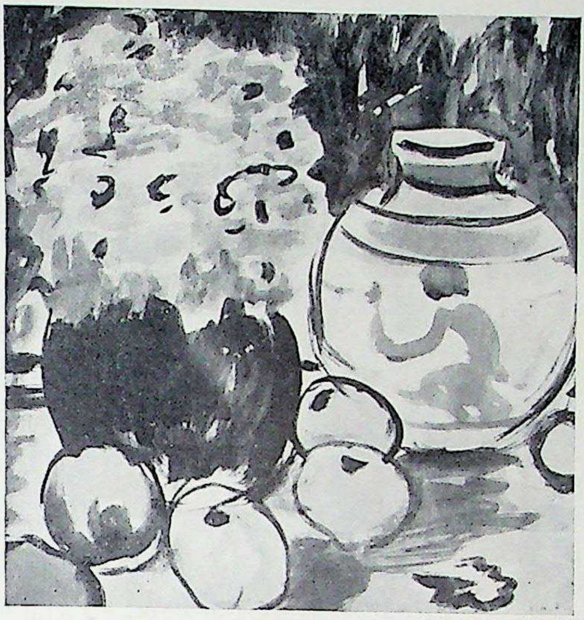
105. MOON by M. F. Husain
M. F. Husain : LA LUNE



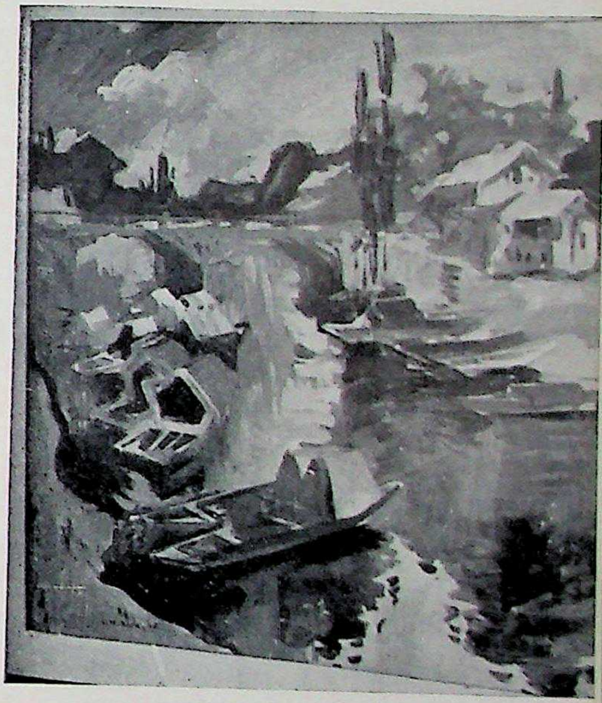
106. WOOD-CUTTERS by K. H. Ara
K. H. Ara : BUCHERONS



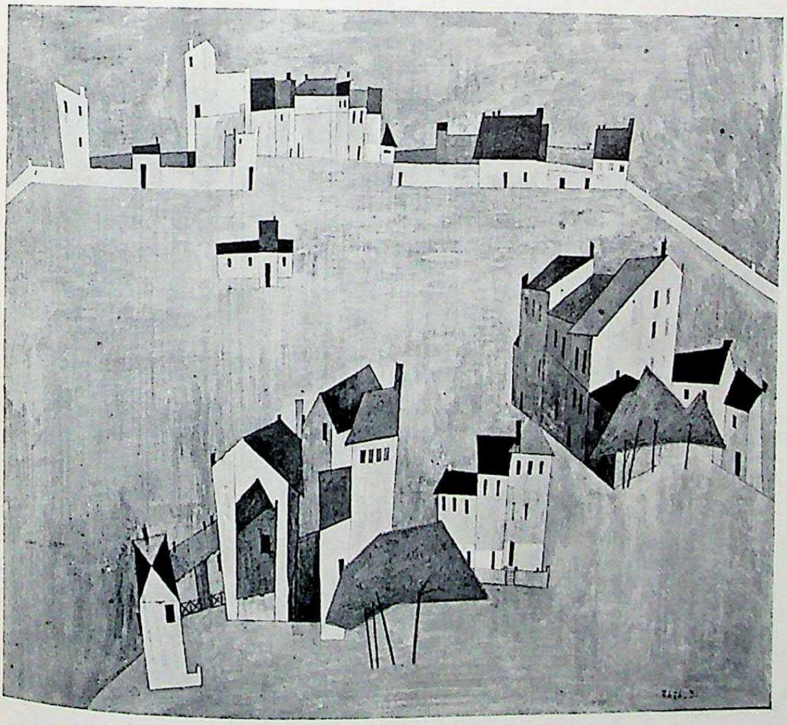
108. POTS IN A BASKET by K. H. Ara
K. H. Ara : POTS DANS UN PANIER



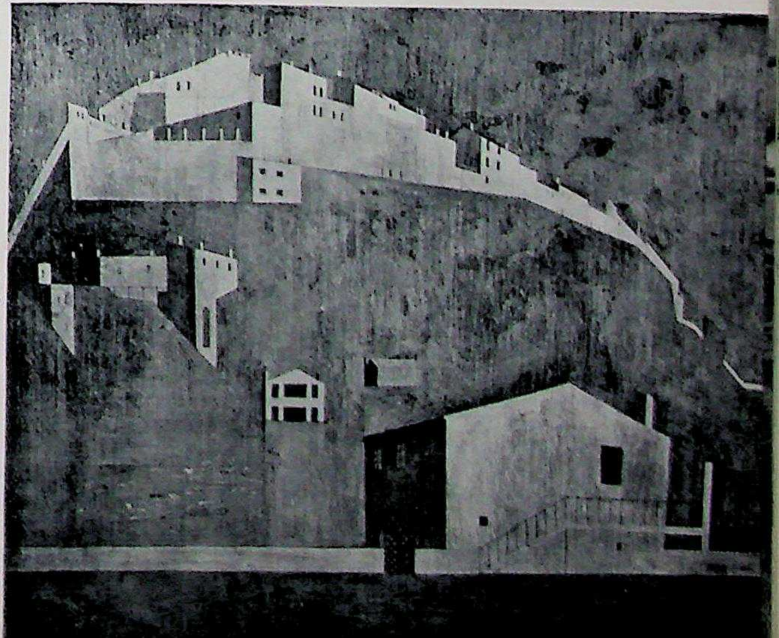
107. BLACK FLOWER POT by K. H. Ara
K. H. Ara : LE POT A FLEURS NOIR



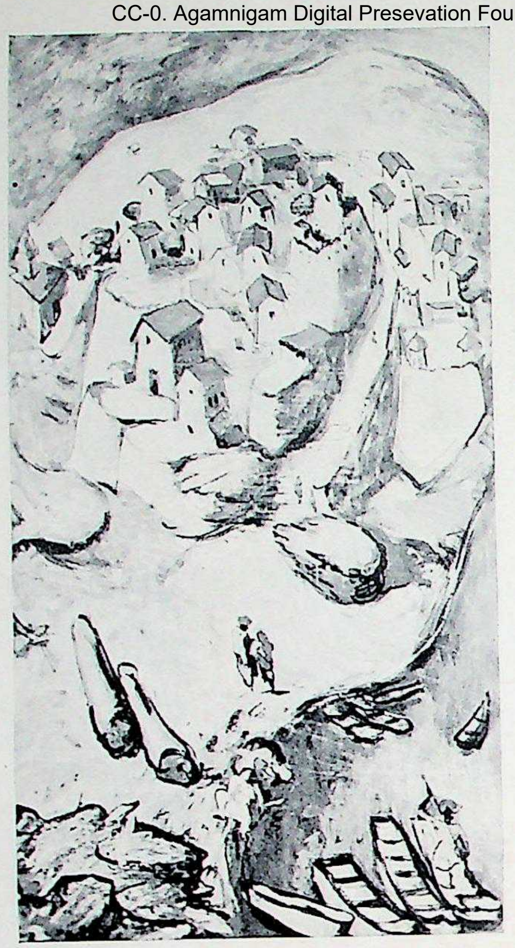
109. BOATS AND BRIDGE by S. H. Raza
S. H. Raza : BATEAUX ET PONT



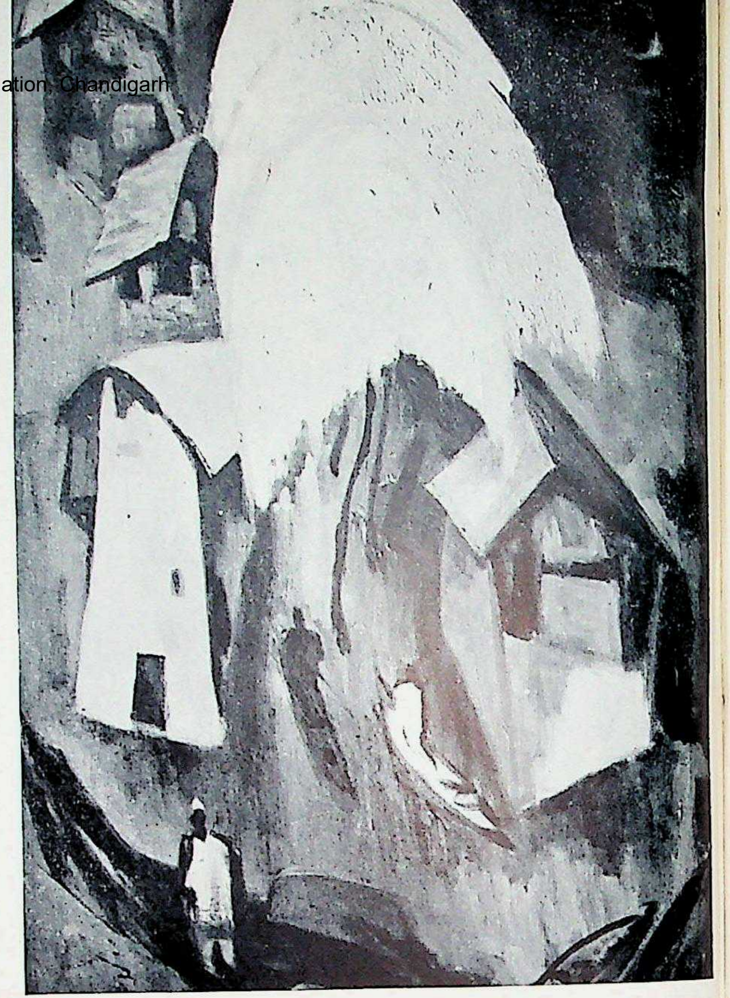
110. LANDSCAPE, PROVENCE—1 by S. H. Raza
S. H. Raza : PAYSAGE PROVENÇAL—1



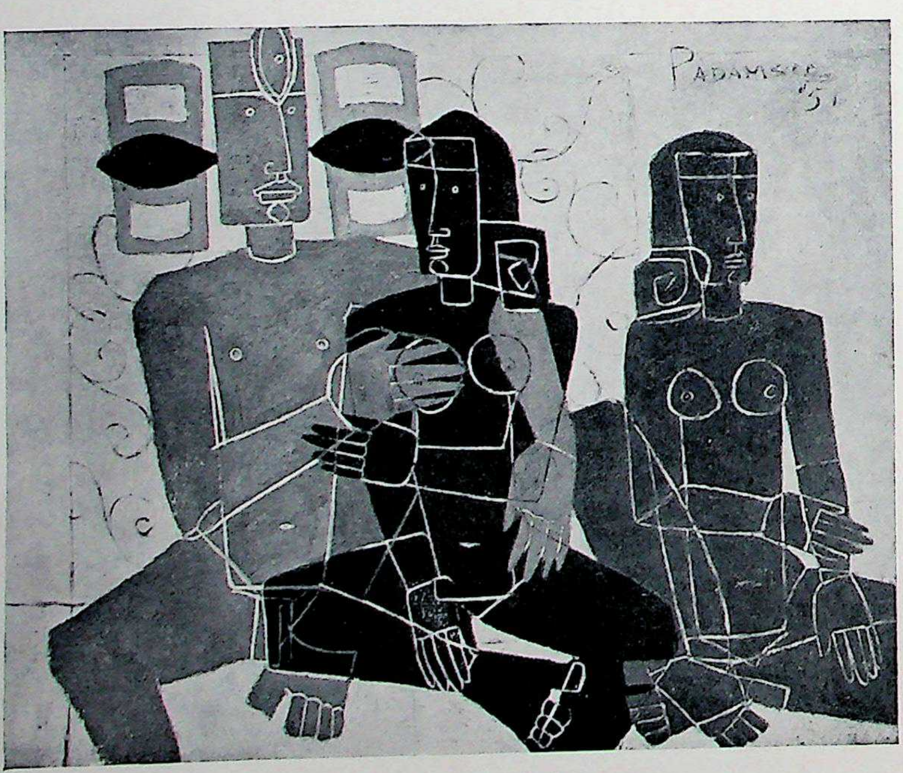
111. LANDSCAPE, PROVENCE—2 by S. H. Raza
S. H. Raza : PAYSAGE PROVENÇAL—2



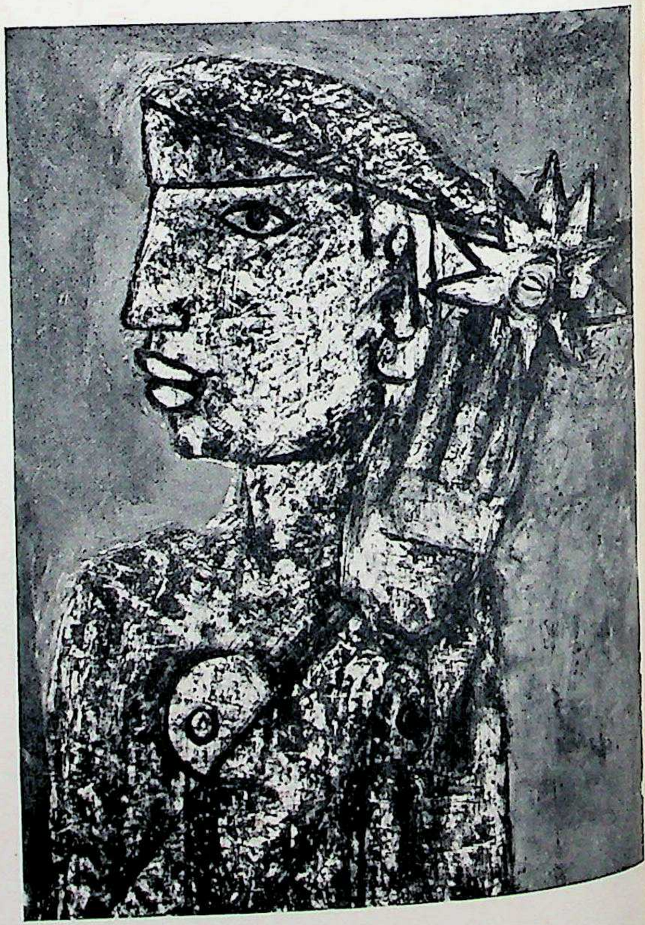
112. SUNNY HOUR by H. A. Gade
H. A. Gade : L'HEURE ENSOLEILLEE



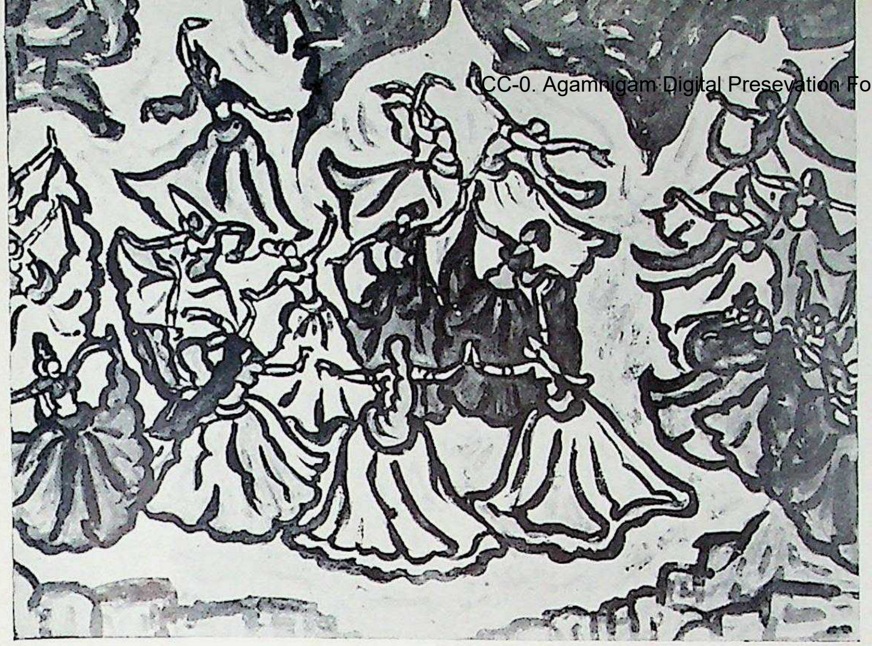
113. WILLOWS IN THE CANAL by H. A. Gade
H. A. Gade : SAULES DANS LE CANAL



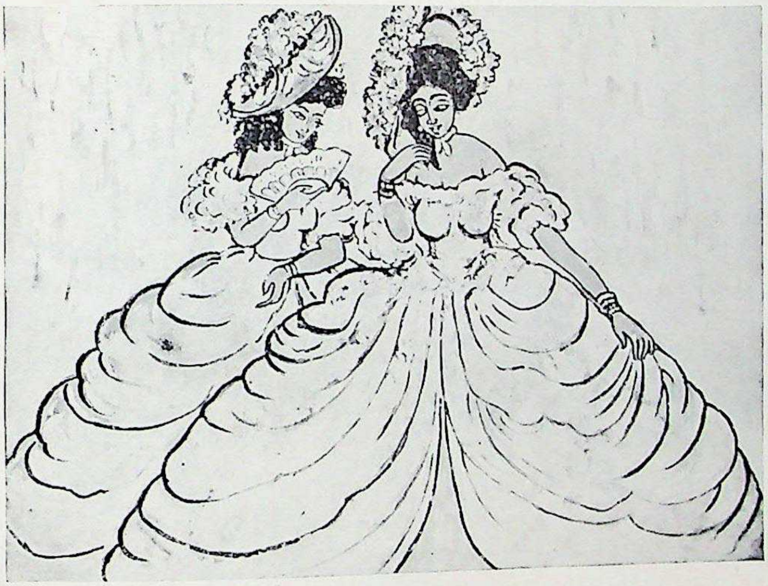
114. LOVERS by Akbar Padamsee
Akbar Padamsee : LES AMANTS



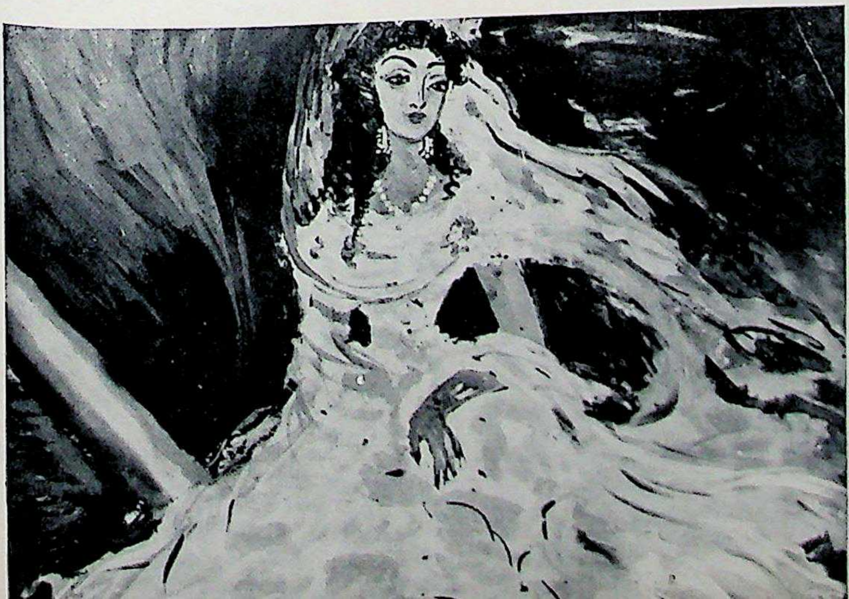
115. HEAD by Akbar Padamsee
Akbar Padamsee : TETE



116. AN INDIAN BALLET by Abhay Khatau
Abhay Khatau : BALLET INDIEN

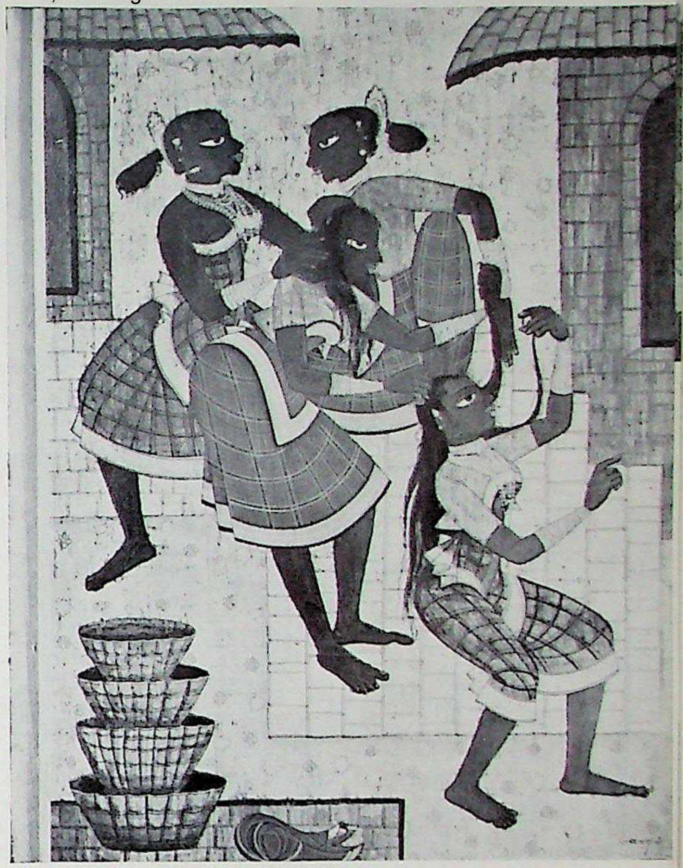


117. TWO LADIES by Abhay Khatau
Abhay Khatau : DEUX DAMES

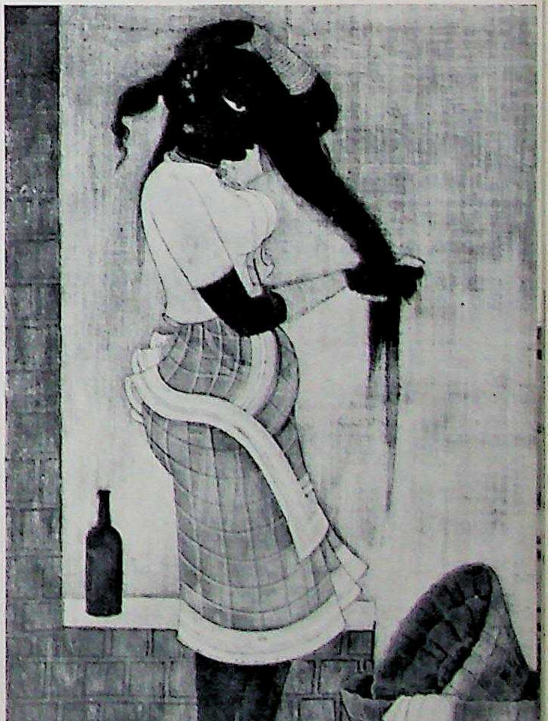


118. GONE WITH THE WIND by Abhay Khatau
Abhay Khatau : GONE WITH THE WIND

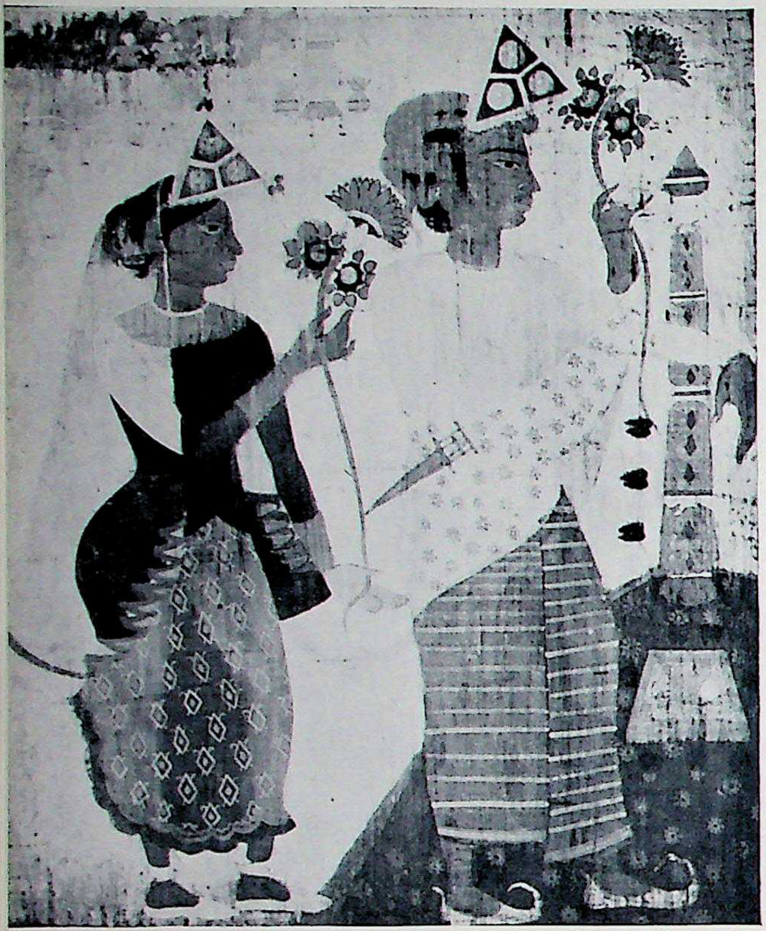
119. GOSSIP by Laxman Pai
Laxman Pai : BAVARDAGE



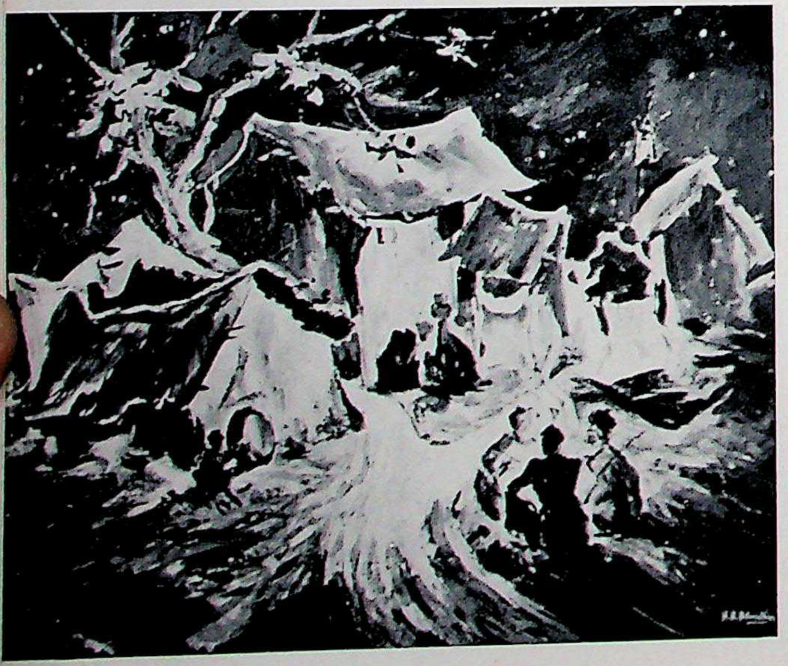
120. TOILET by Laxman Pai
Laxman Pai : LA TOILETTE



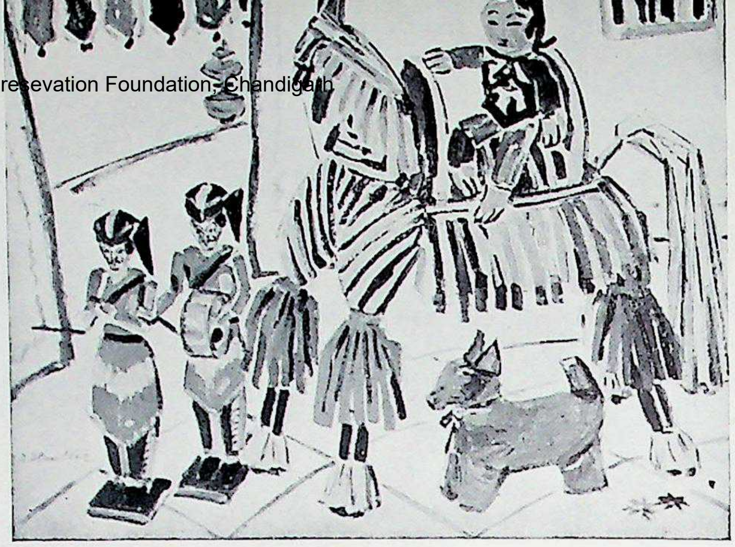
121. SINNERS DIVINE by S. B. Palsikar
S. B. Palsikar : DIVINS PECHEURS



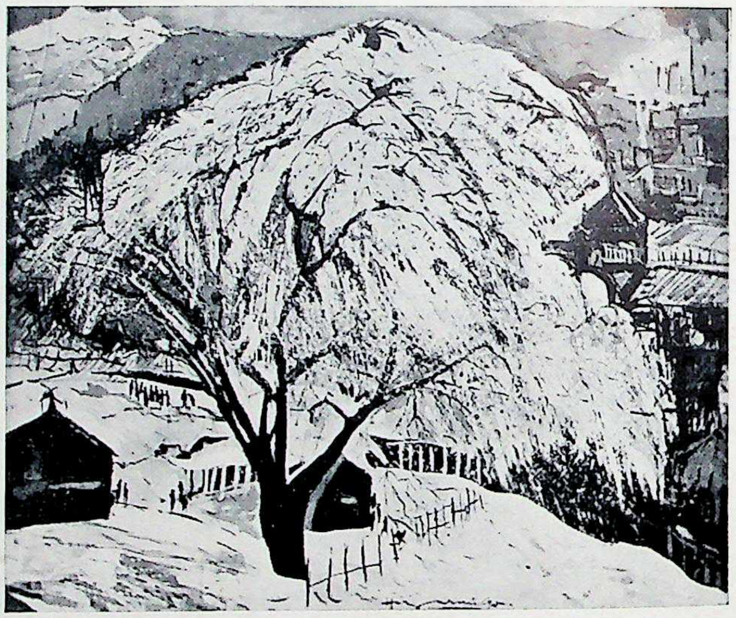
122. VILLAGE ROAD by A. A. Almelkar
A. A. Almelkar : CHEMIN DE VILLAGE



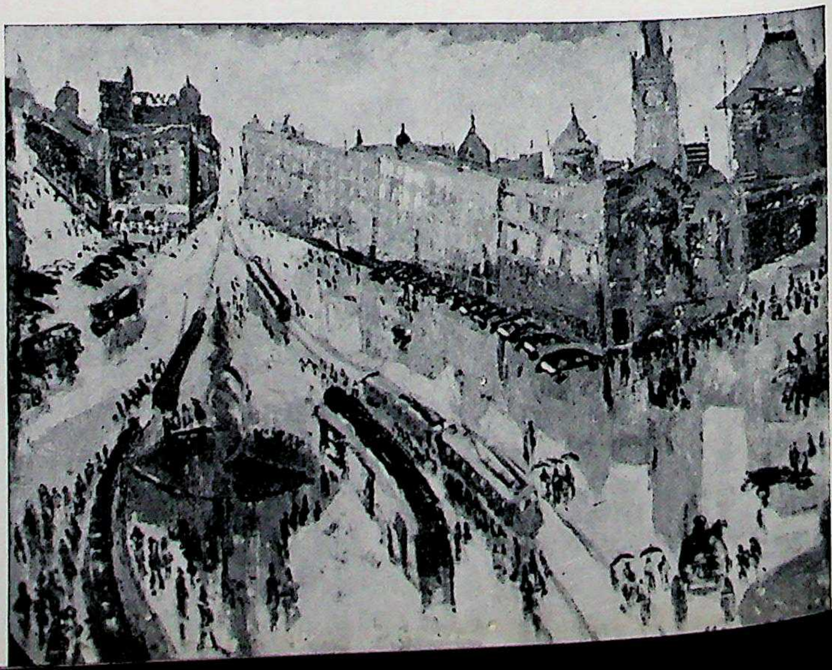
125. FLORA FOUNTAIN, BOMBAY by G. M. Hazarnis
G. M. Hazarnis : FLORA FOUNTAIN A BOMBAY

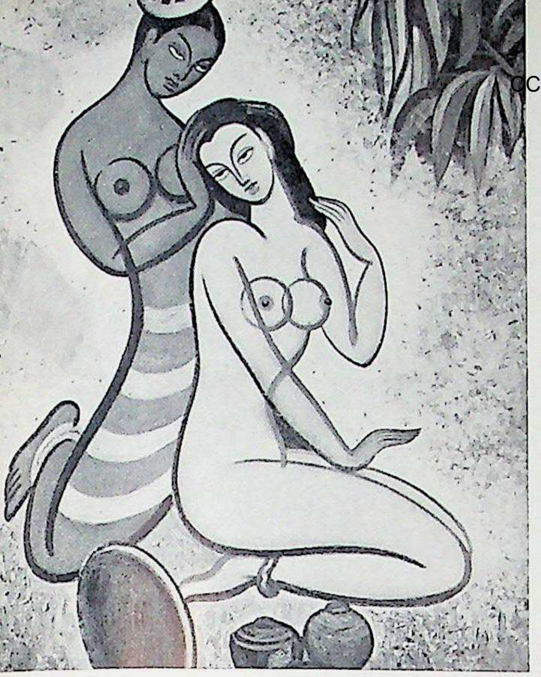


123. HORSE by A. A. Almelkar
A. A. Almelkar : CHEVAL

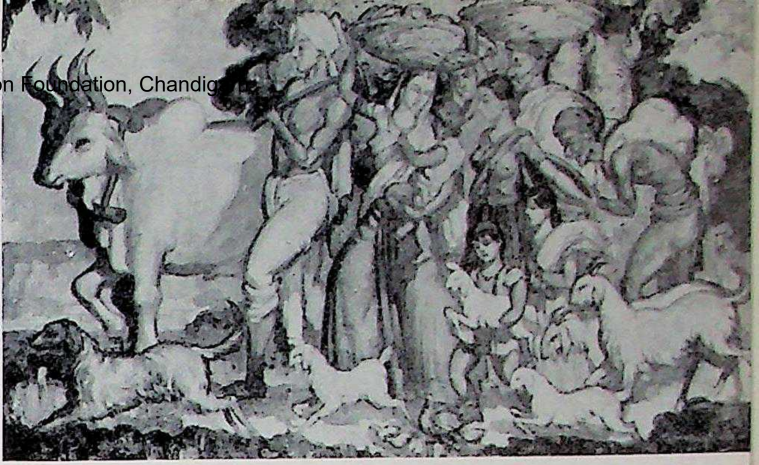


124. SNOW TREE, NAINI TAL by G. M. Hazarnis
G. M. Hazarnis : L'ARBRE SOUS LA NEIGE NAINI TAL

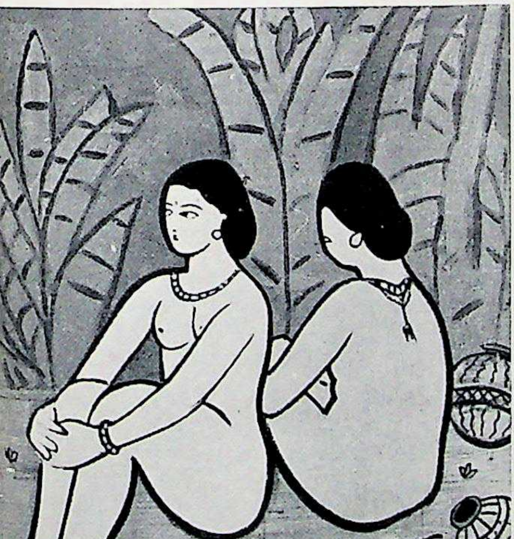




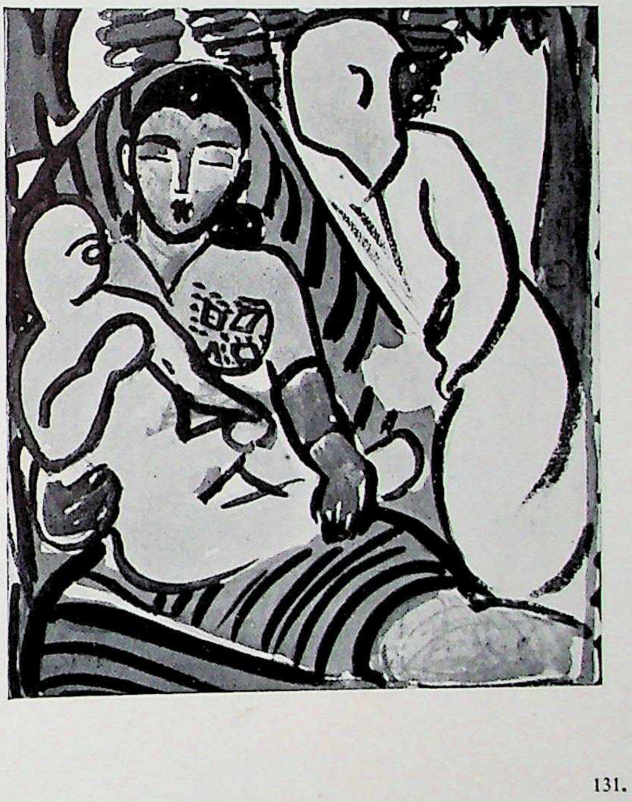
126. NUDES by S. V. Waghulkar
S. V. Waghulkar : NUES



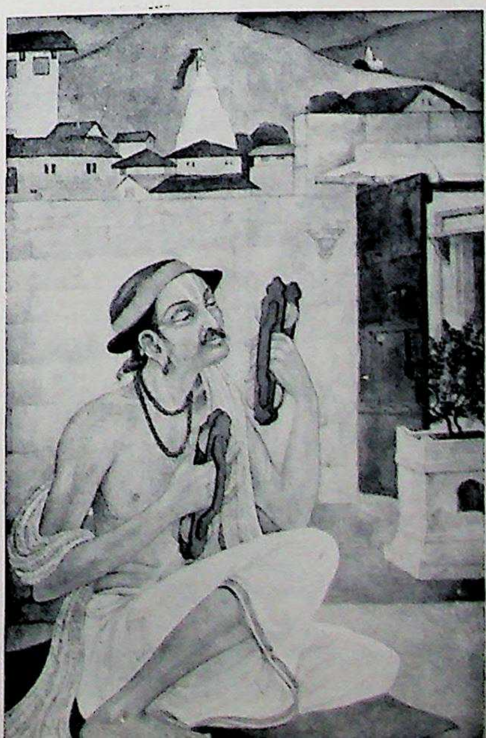
127. FARMER by S. V. Waghulkar
S. V. Waghulkar : LE FERMIER



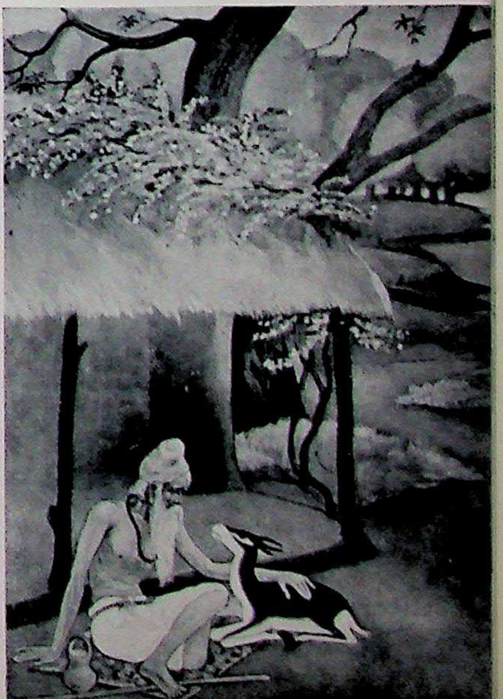
128. TWO NUDES by Sushila Yawalkar
Sushila Yawalkar : DEUX NUES



129. DIVINE LOVE
by Sushila Yawalkar
Sushila Yawalkar : AMOUR DIVIN



130. NARASINHA MEHTA by R. S. Raval
R. S. Raval : NARASINHA MEHTA



131. BHARATA AND THE DEER
by R. S. Raval
R. S. Raval : BHARATA ET LE CERF

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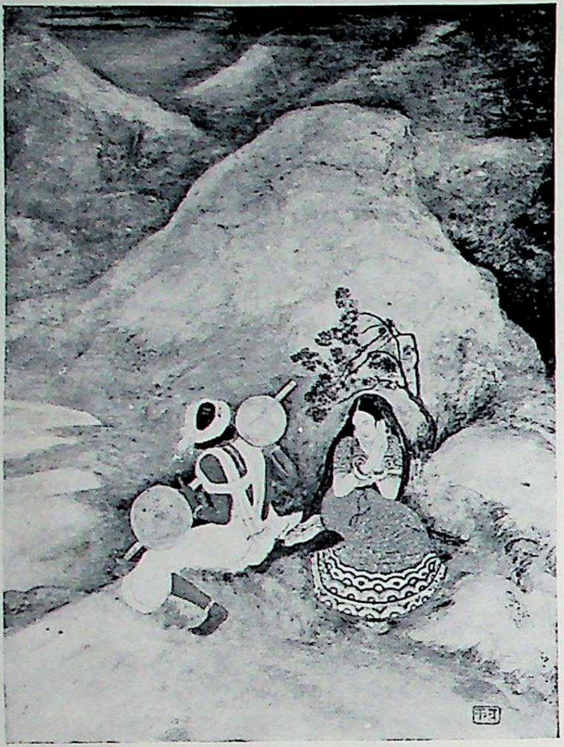
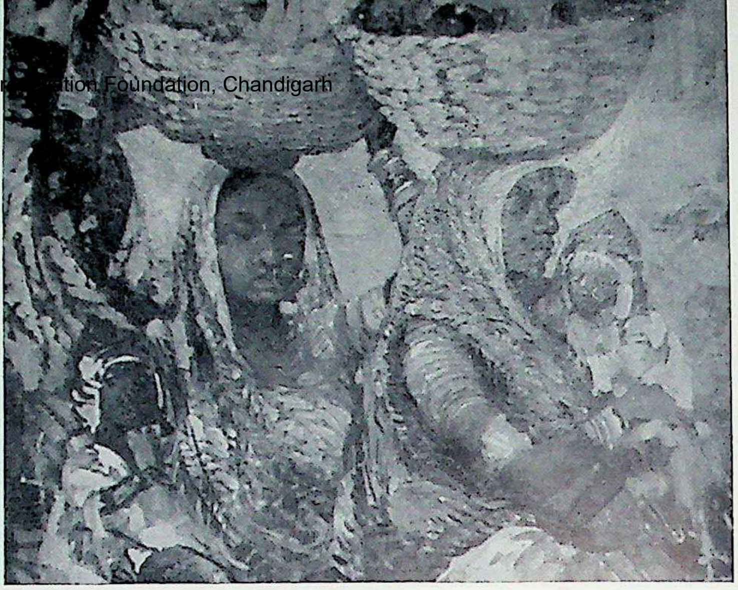
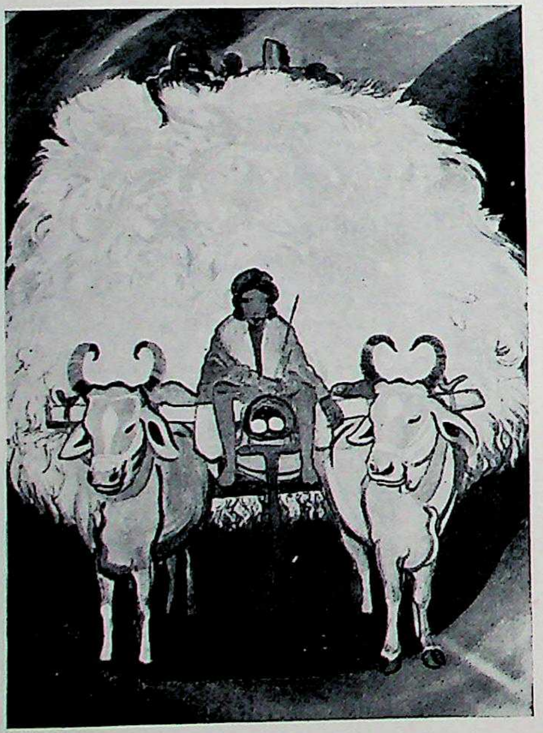


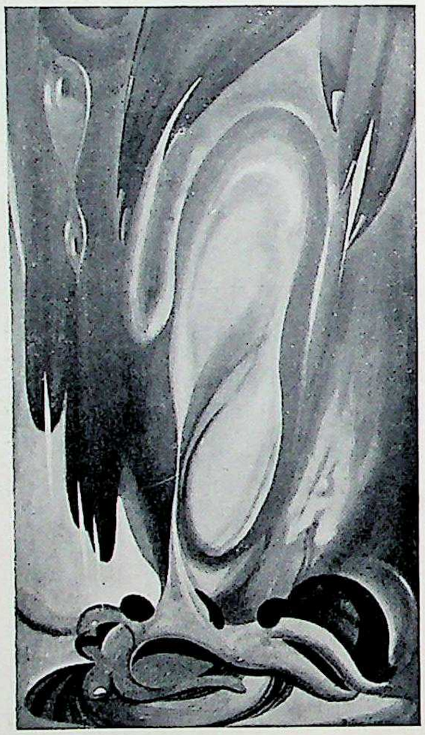
132. KATHIAWAR FOLK TALE by Kanu Desai
Kanu Desai : CONTE POPULAIRE DU KATHIAWAR



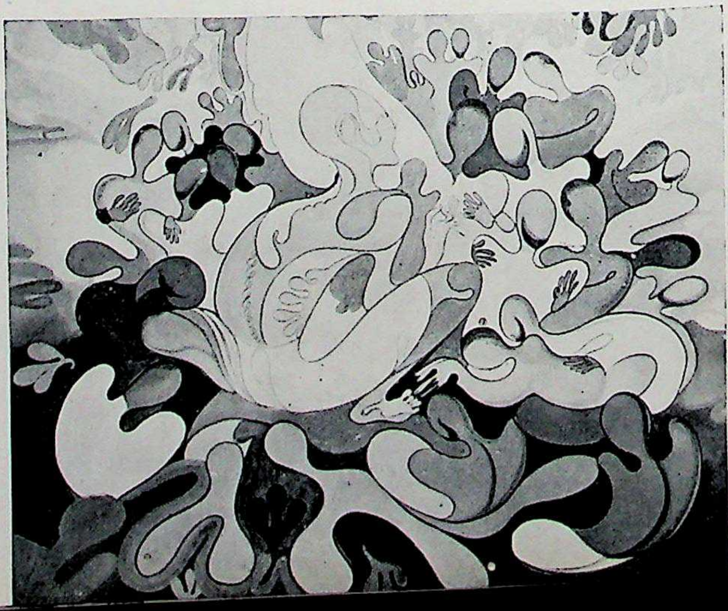
133. VEGETABLE SELLERS by D. J. Joshi
D. J. Joshi : VENDEUSES DE LEGUMES



134. HOMEWARD BOUND by D. J. Joshi
D. J. Joshi : RENTREE AU LOGIS



135. APPENDICITIS by Manohara Joshi
Manohara Joshi : L'APPENDICITE



136. SPELL-BOUND by Manohara Joshi
Manohara Joshi : FASCINATION

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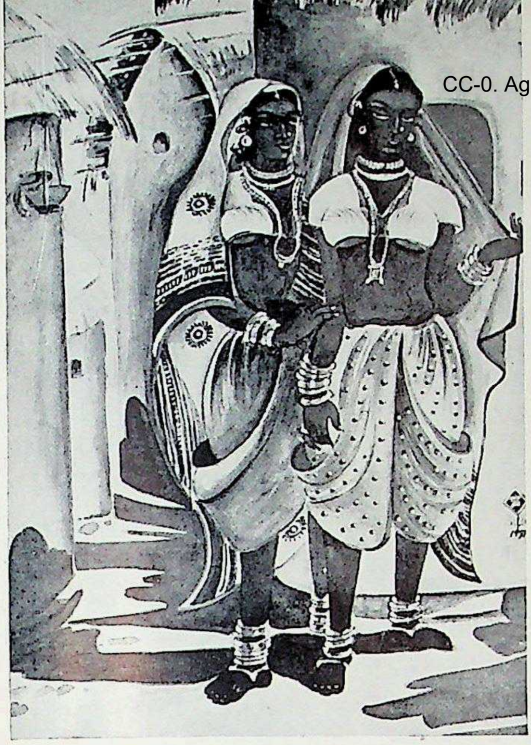
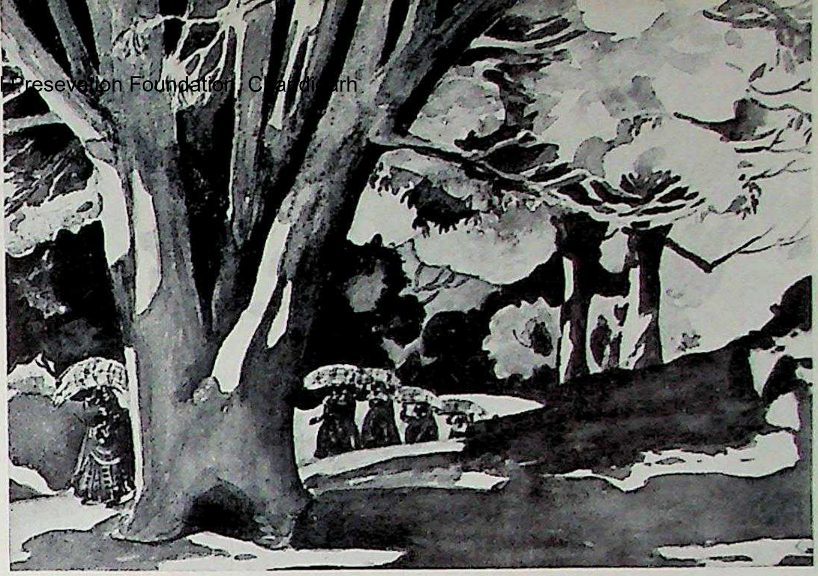
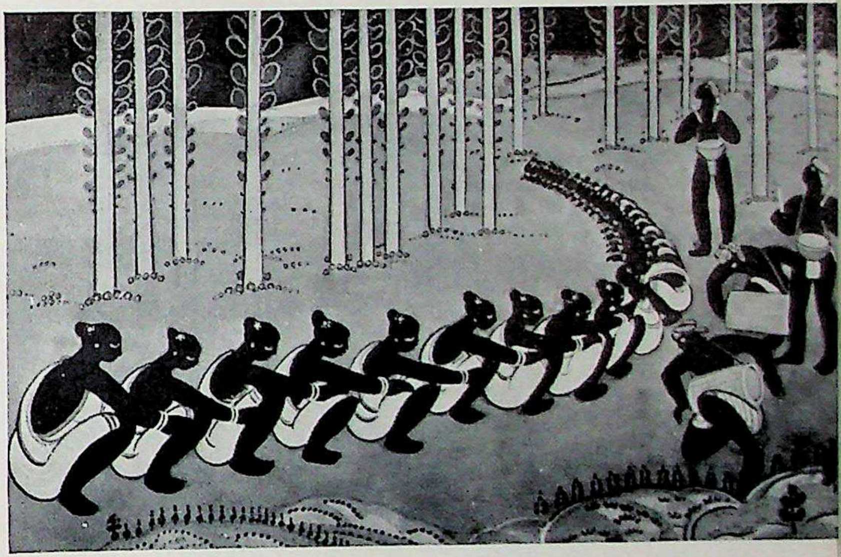


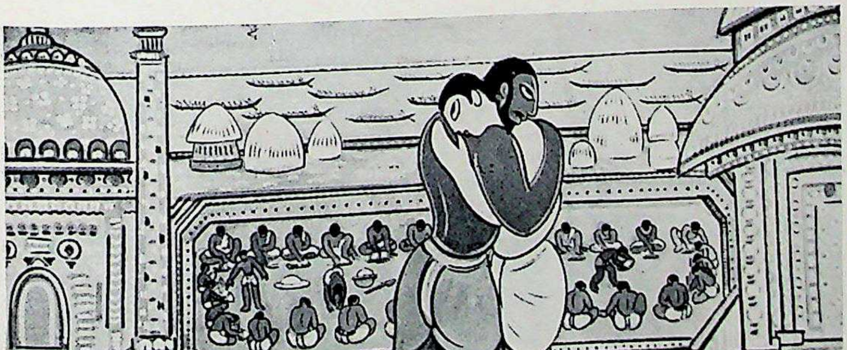
137. BHIL GIRLS by Govardhanlal Joshi
Govardhanlal Joshi : FILLES BHILES



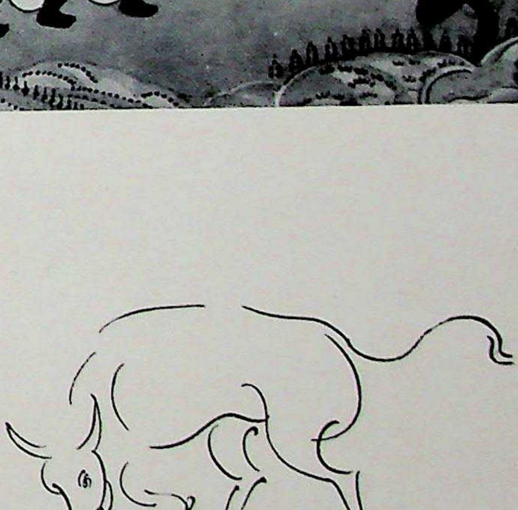
138. LANDSCAPE by Govardhanlal Joshi
Govardhanlal Joshi : PAYSAGE



139. SANTHAL DANCE by Rathin Maitra
Rathin Maitra : DANSE SANTHALE

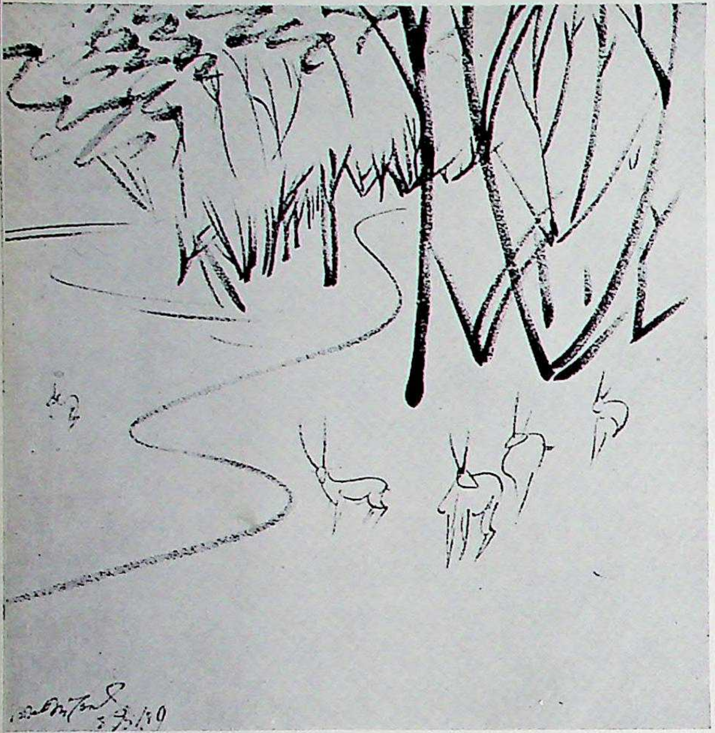


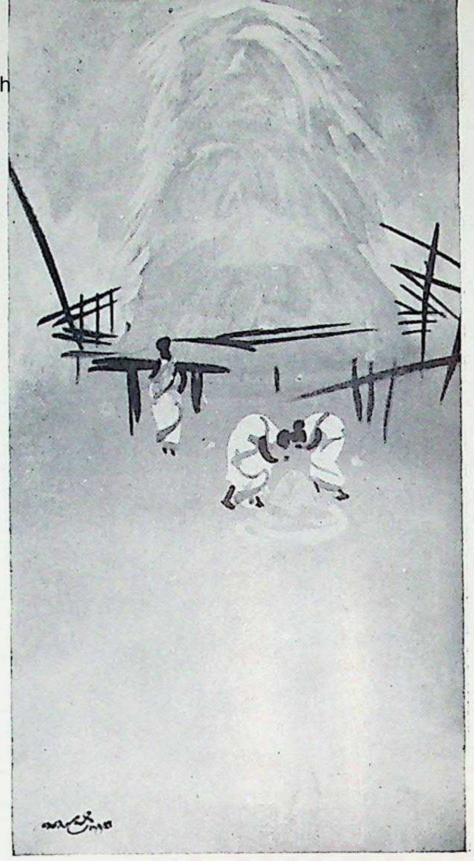
140. RE-UNION by Rathin Maitra
Rathin Maitra : RECONCILIATION



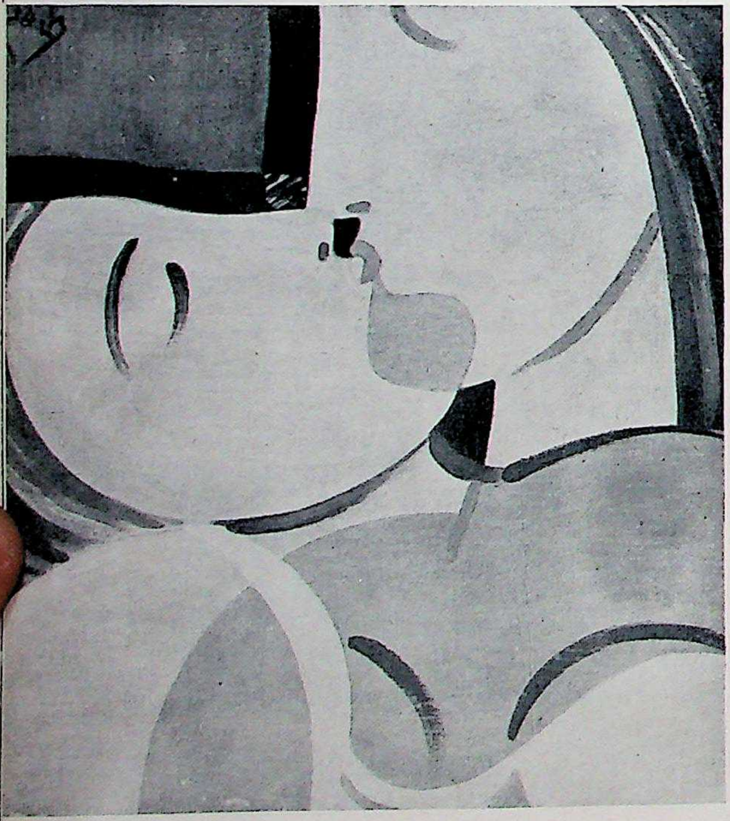
141. BULL by Gopal Ghose
Gopal Ghose : TAUREAU

142. DEER by Gopal Ghose
Gopal Ghose : CERF

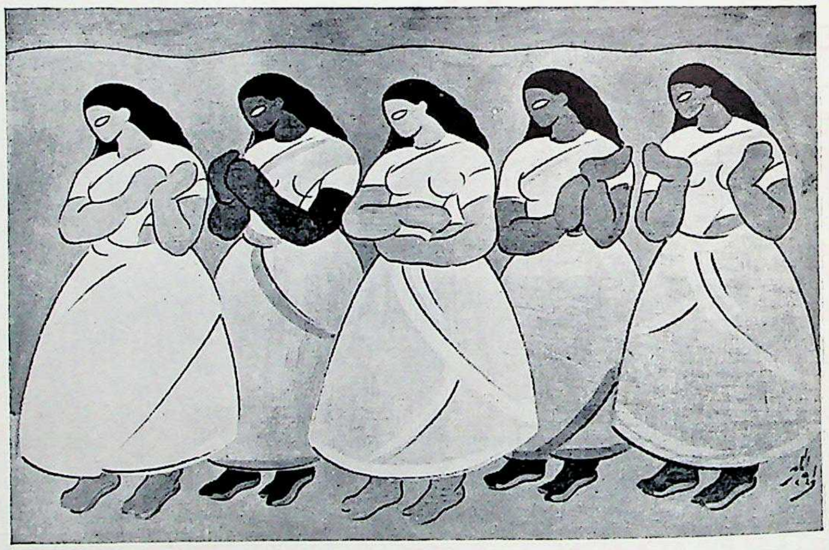




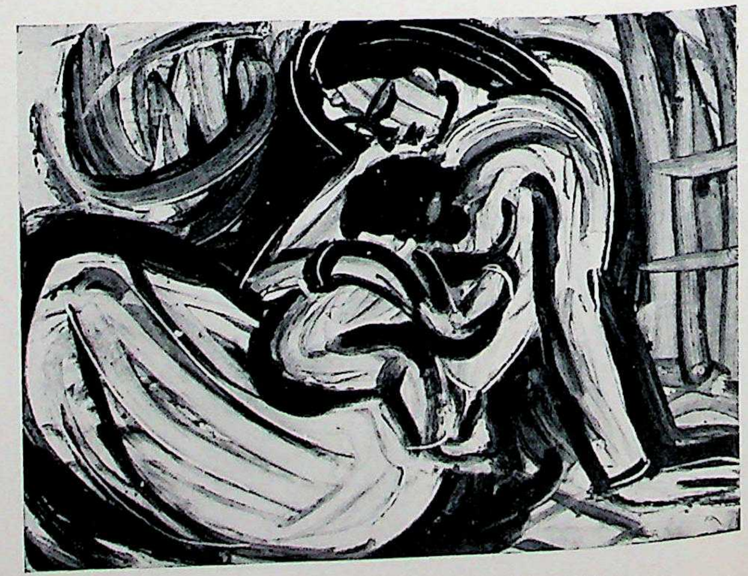
143. WINNOWERS by Gopal Ghose
Gopal Ghose : VANNEURS



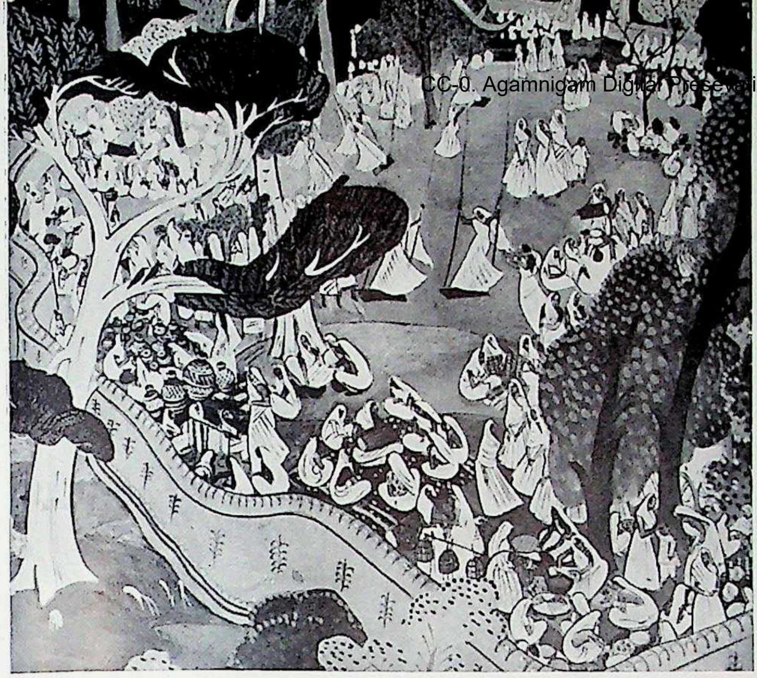
144. ETERNITY by Prankrishna Pal
Prankrishna Pal : L'ETERNITE



145. ON THE WAY TO THE TEMPLE by Prankrishna Pal
Prankrishna Pal : EN ROUTE POUR LE TEMPLE



146. MOTHER AND CHILD by Makhan Dutta Gupta
Makhan Dutta Gupta : MERE ET ENFANT



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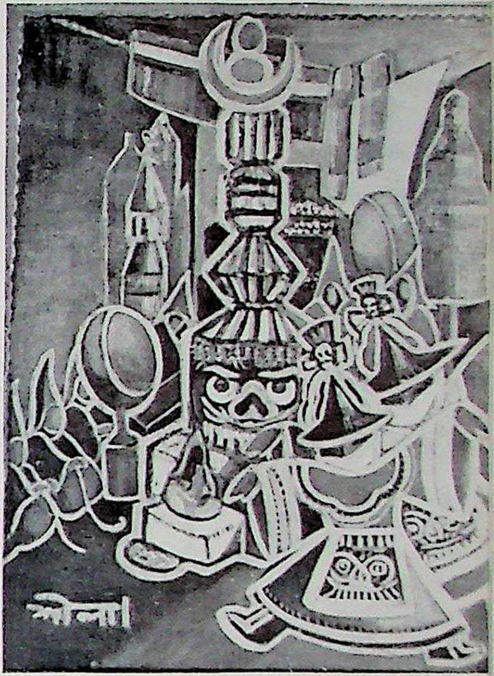
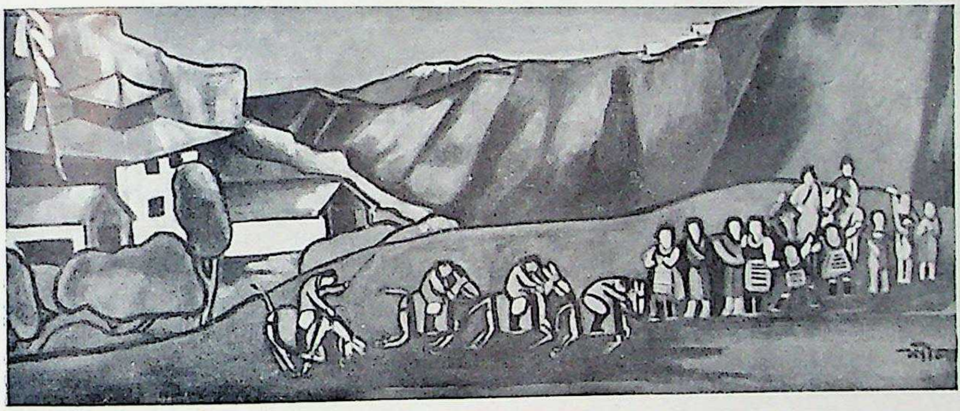
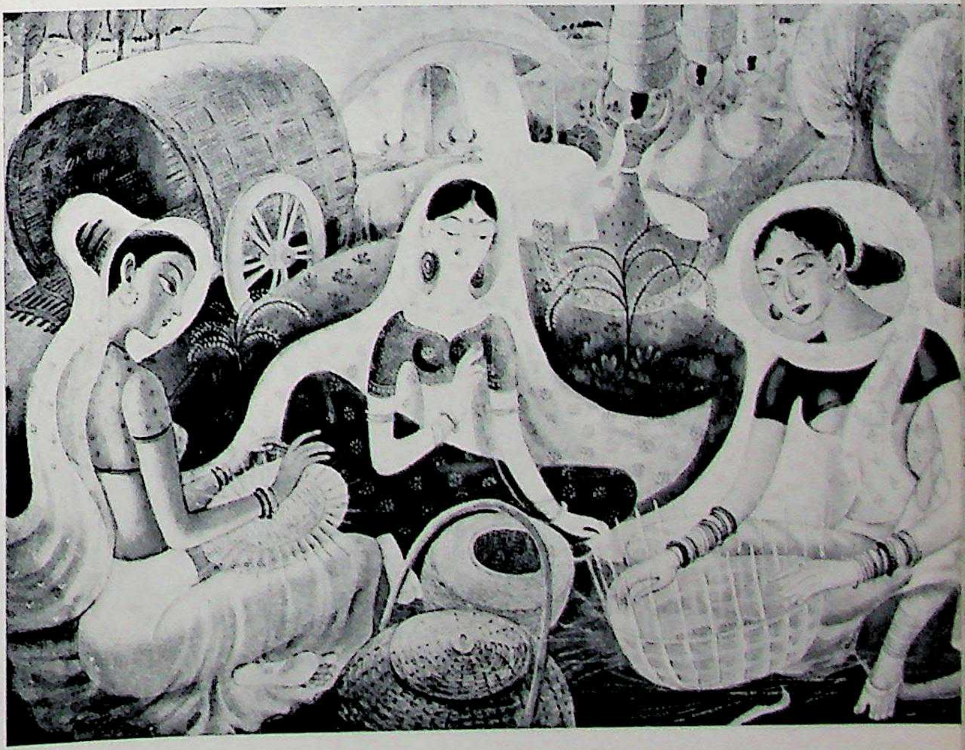
147. FESTIVAL by Makhan Dutta Gupta
Makhan Dutta Gupta : FETE



149. BLACK-HAT DANCERS by Sheila Auden
Sheila Auden : LES DANSEURS AUX CHAPEAUX NOIRS

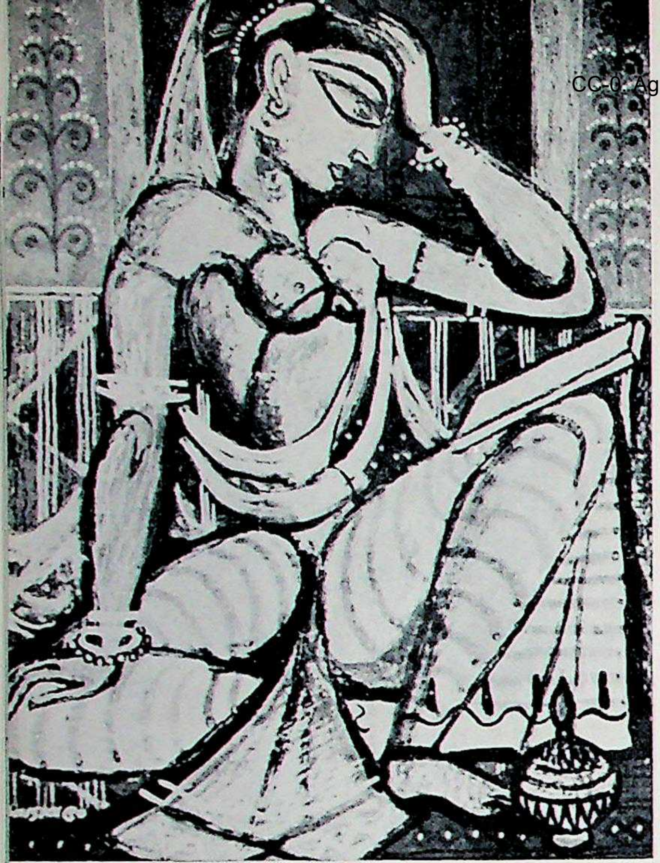


148. DONKEY RACE by Sheila Auden
Sheila Auden : LA COURSE DES ANES

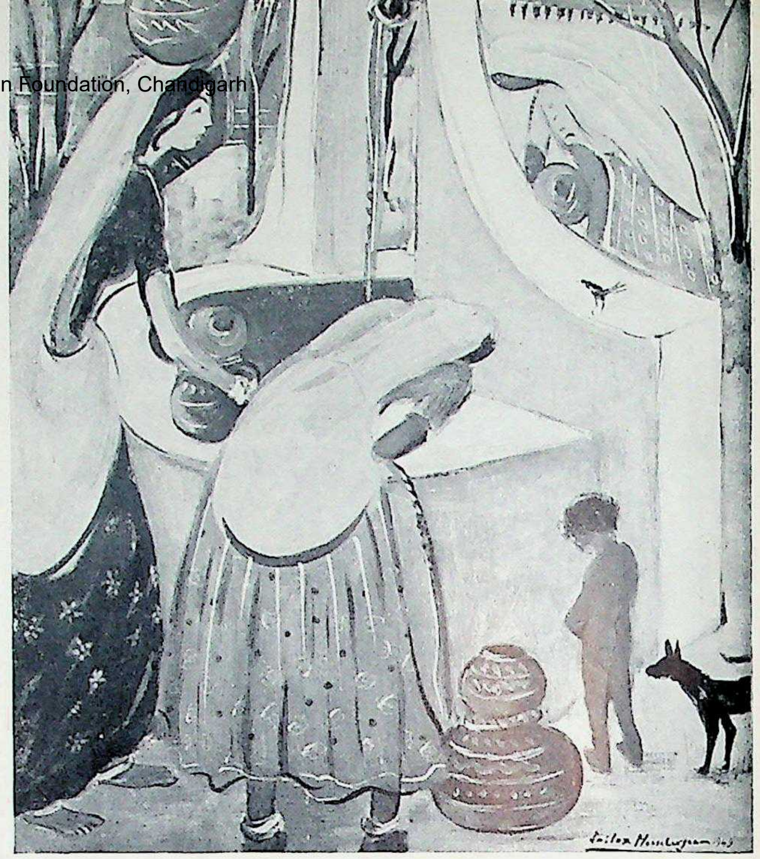


150. BASKET-MAKERS by Kalyan Sen
Kalyan Sen : VANNIERS

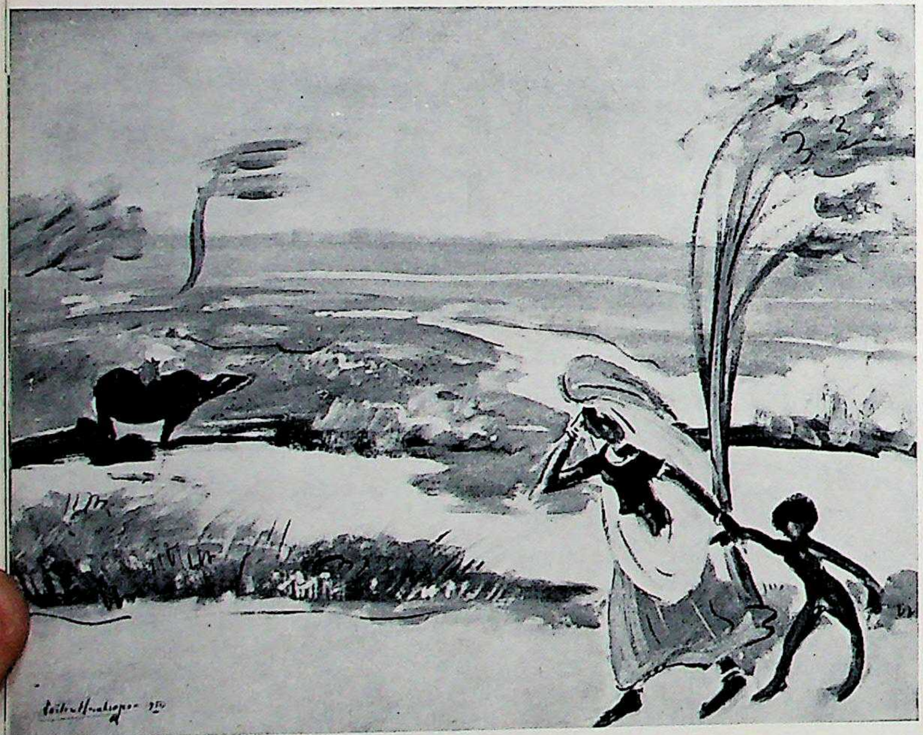
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



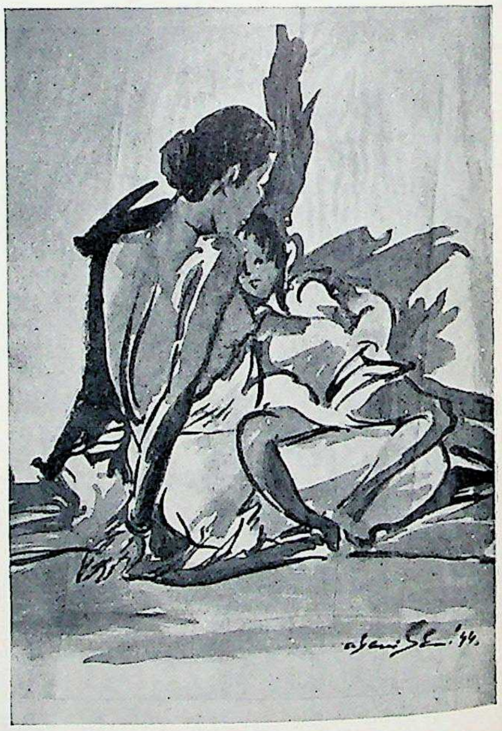
151. BEAUTY by Kalyan Sen
Kalyan Sen : BEAUTE



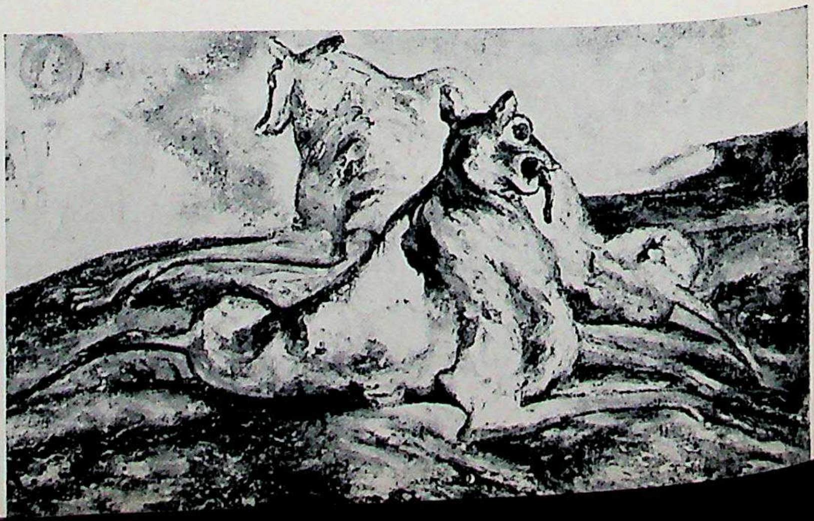
152. AT THE WELL by Sailoz Mukherjea
Sailoz Mukherjea : AU PUITS



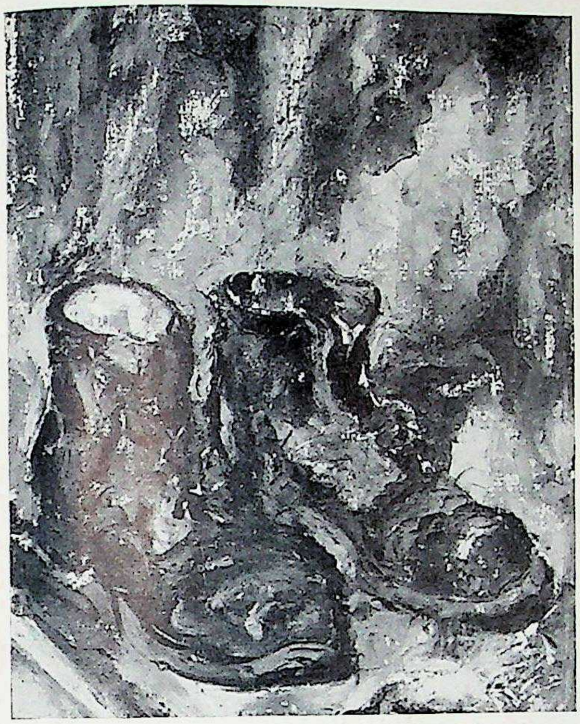
153. BREEZE by Sailoz Mukherjea
Sailoz Mukherjea : BRISE



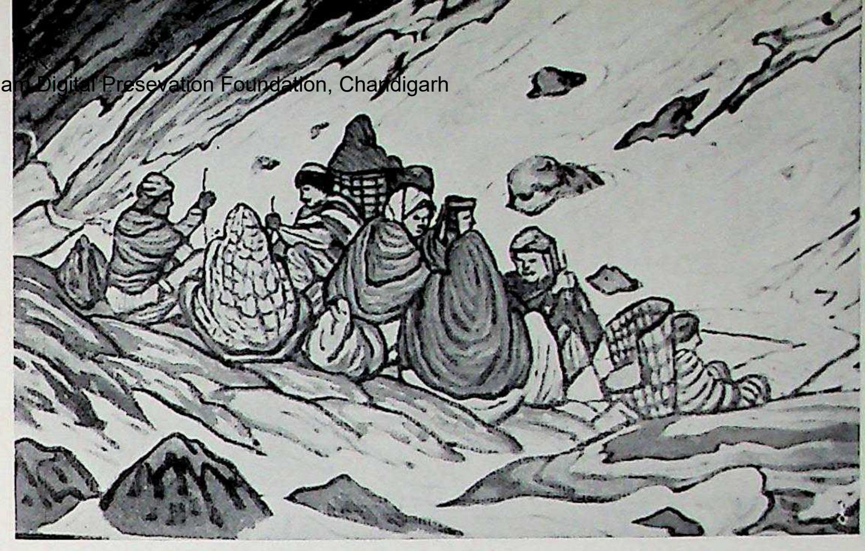
154. MOTHER AND CHILD by Abani Sen
Abani Sen : MERE ET ENFANT



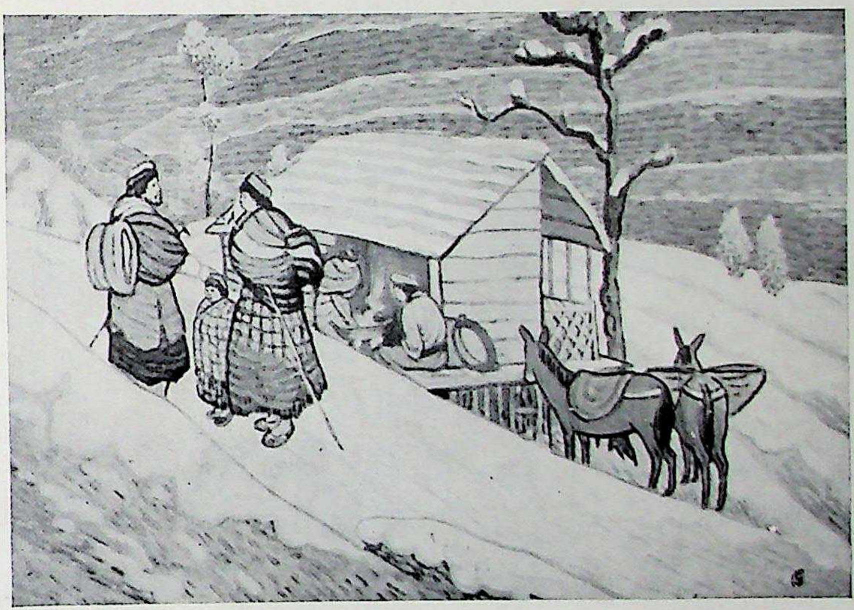
155. BLOOD-SUCKERS by Abani Sen
Abani Sen : LES SUCEURS DE SANG



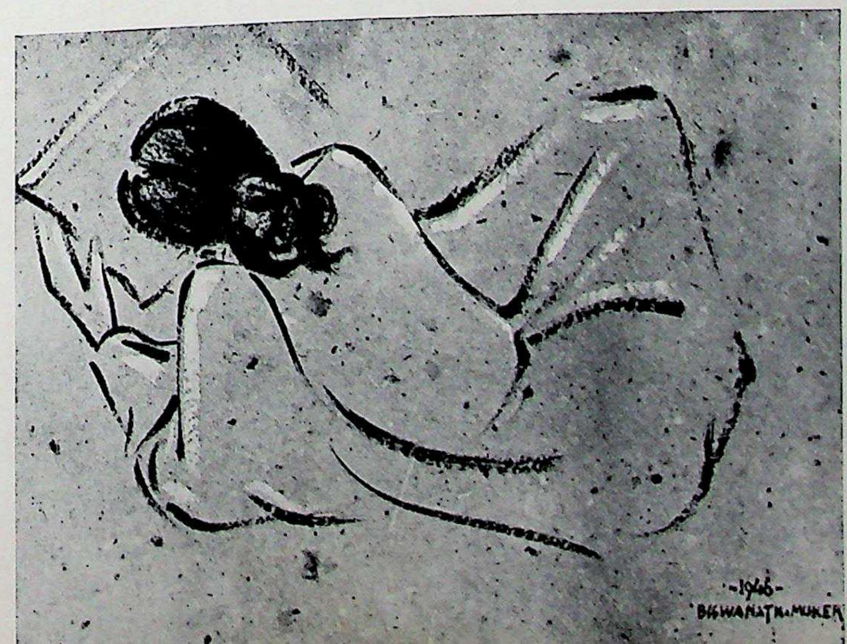
156. WAR-WORN SHOES by Abani Sen
Abani Sen : CHAUSSURES USEES PAR LA GUERRE



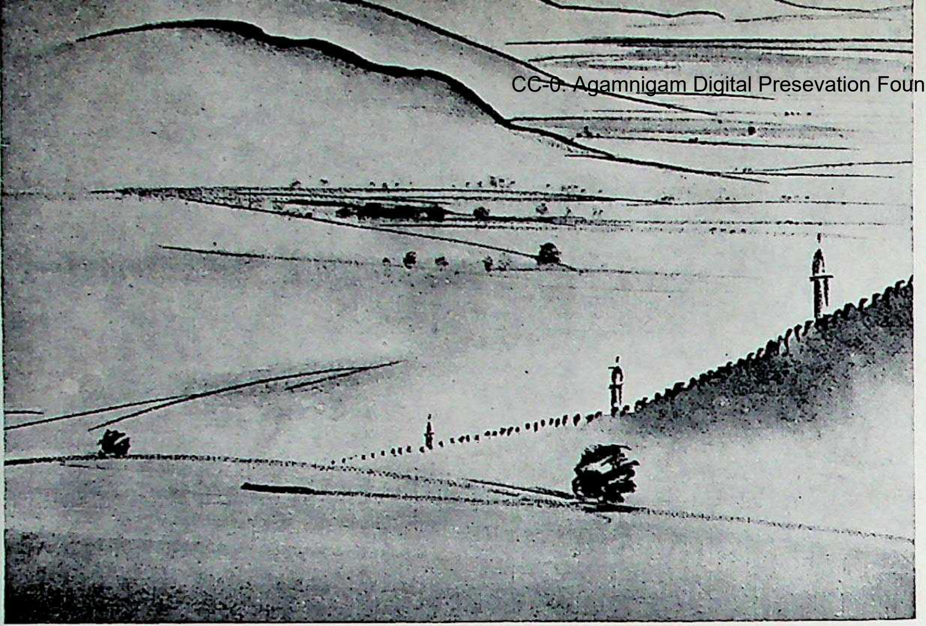
157. PILGRIMS RESTING NEAR KEDARNATH by Satyen Ghosal
Satyen Ghosal : PELERINS SE REPOSANT PRES DE KEDARNATH



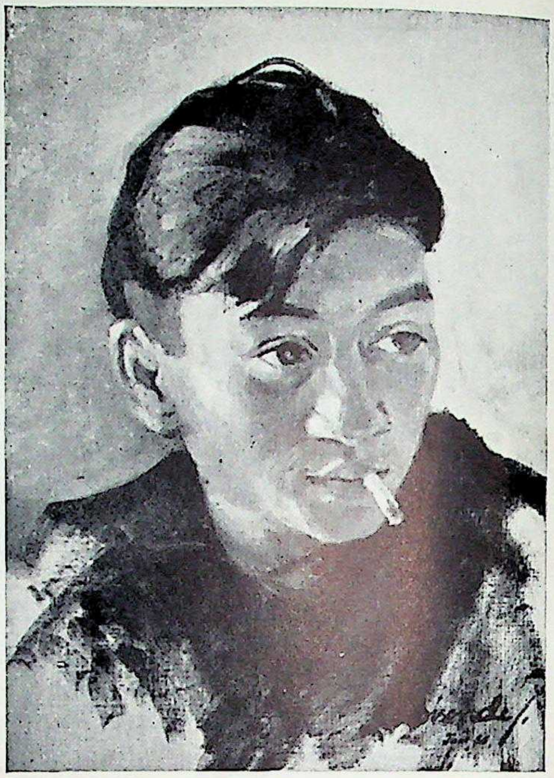
158. TEA-SHOP ON THE TIBET ROAD by Satyen Ghosal
Satyen Ghosal : BOUTIQUE DE THE SUR LA ROUTE DU TIBET



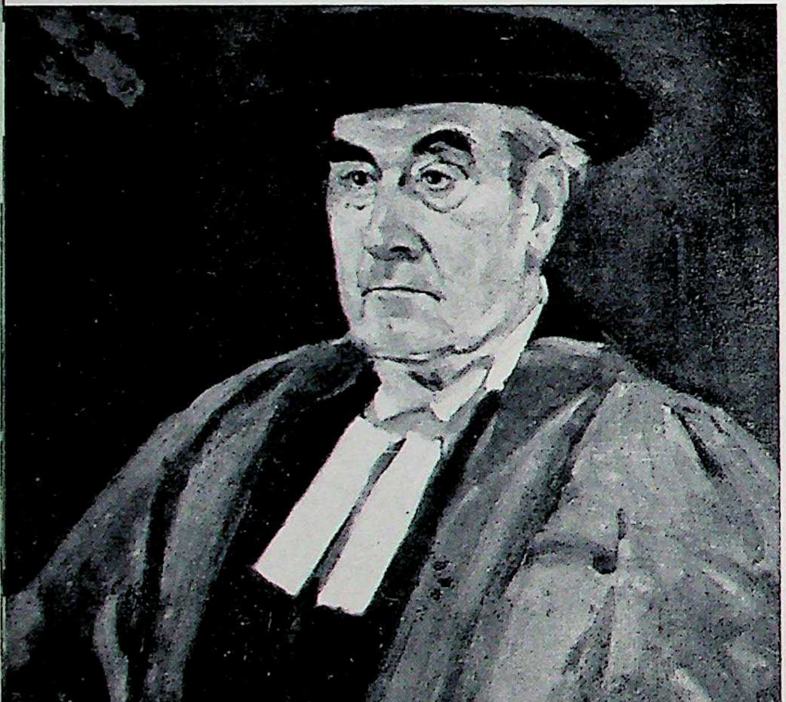
159. READING by Biswanath Mukherjee
Biswanath Mukherjee : LA LISEUSE



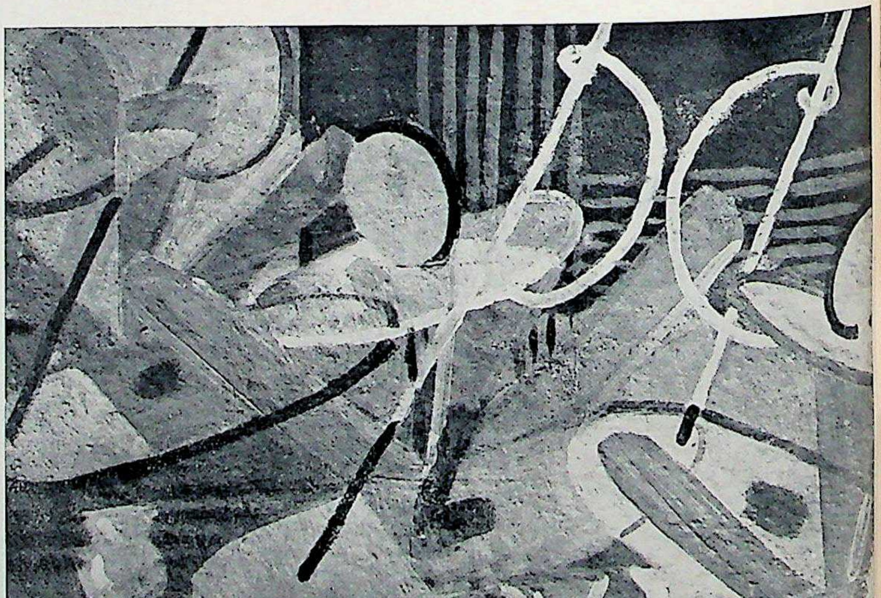
160. JAIPUR LANDSCAPE by Biswanath Mukherjee
Biswanath Mukherjee : PAYSAGE DE JAIPUR



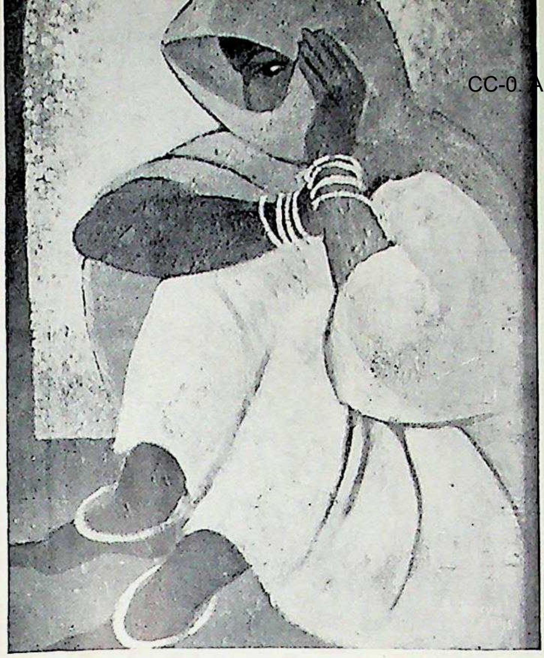
162. PORTRAIT OF A WRITER by Biren De
Biren De : PORTRAIT D'UN ECRIVAIN



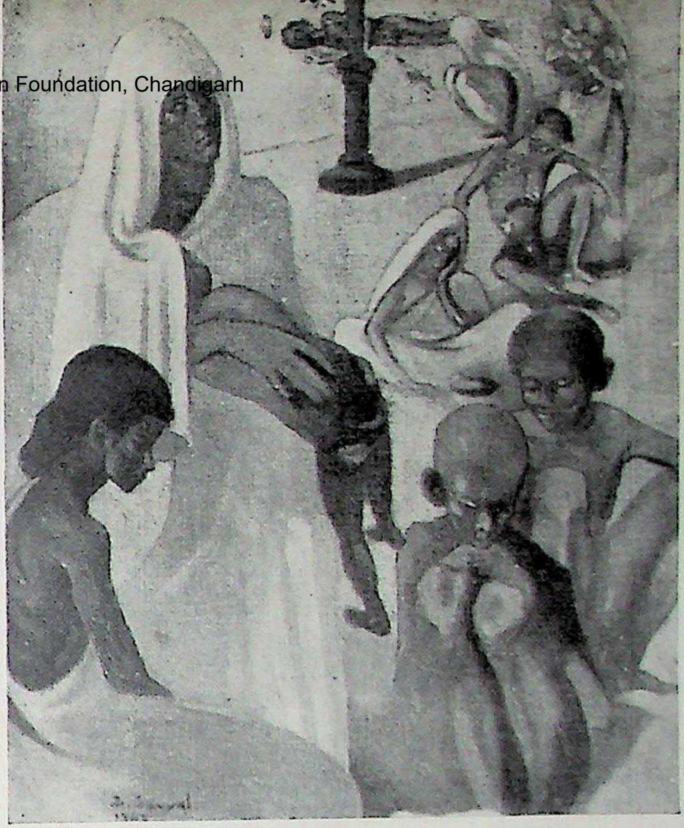
161. SIR MAURICE GWYER by Biren De
Biren De : SIR MAURICE GWYER



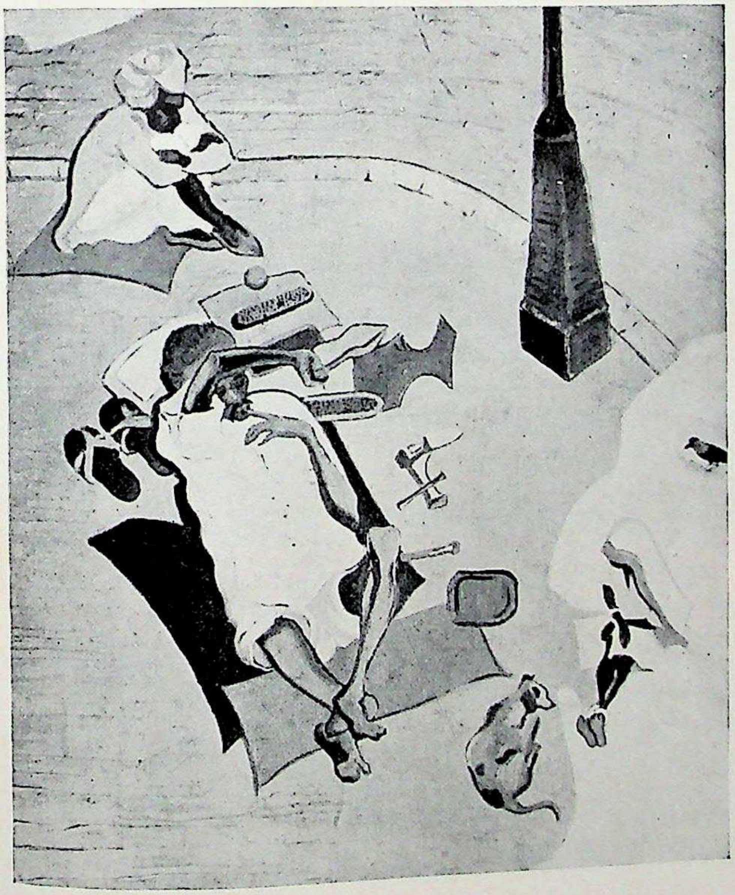
163. WHEELS AND THE POTTERS by Biren De
Biren De : TOURS ET POTIERS



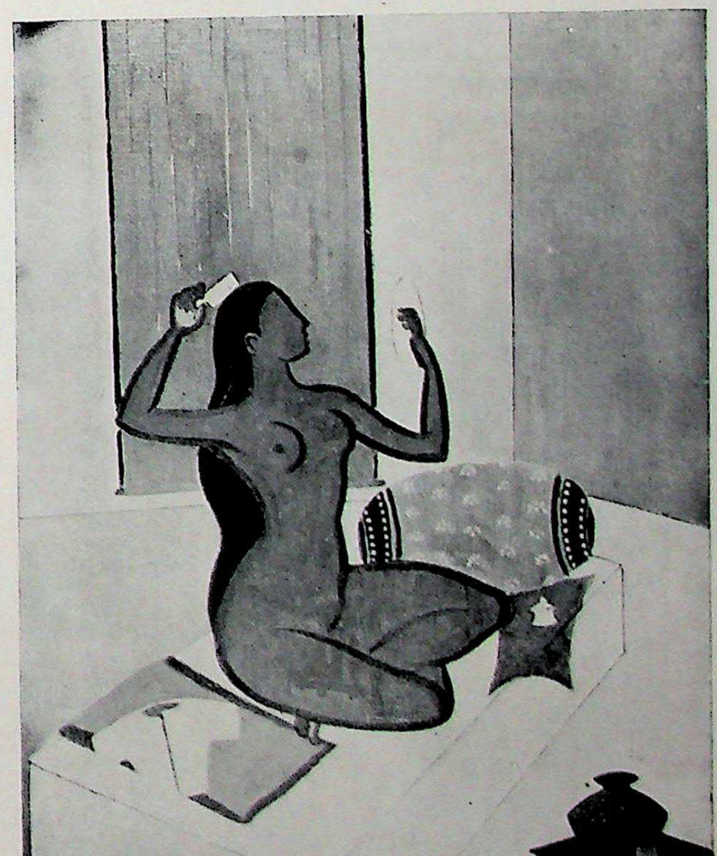
164. HARIJAN WOMAN by Bhabesh Sanyal
Bhabesh Sanyal : FEMME HARIJANE



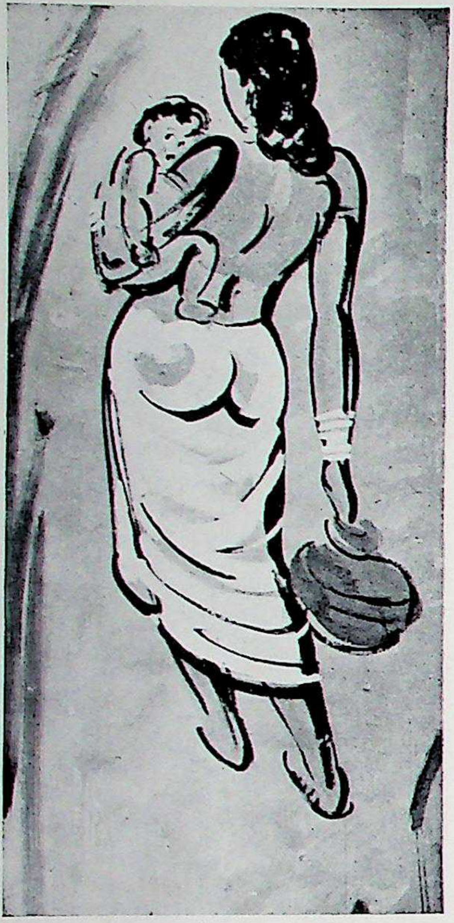
165. ON THE PAVEMENTS OF CALCUTTA by Bhabesh Sanyal
Bhabesh Sanyal : SUR LES TROTTOIRS DE CALCUTTA



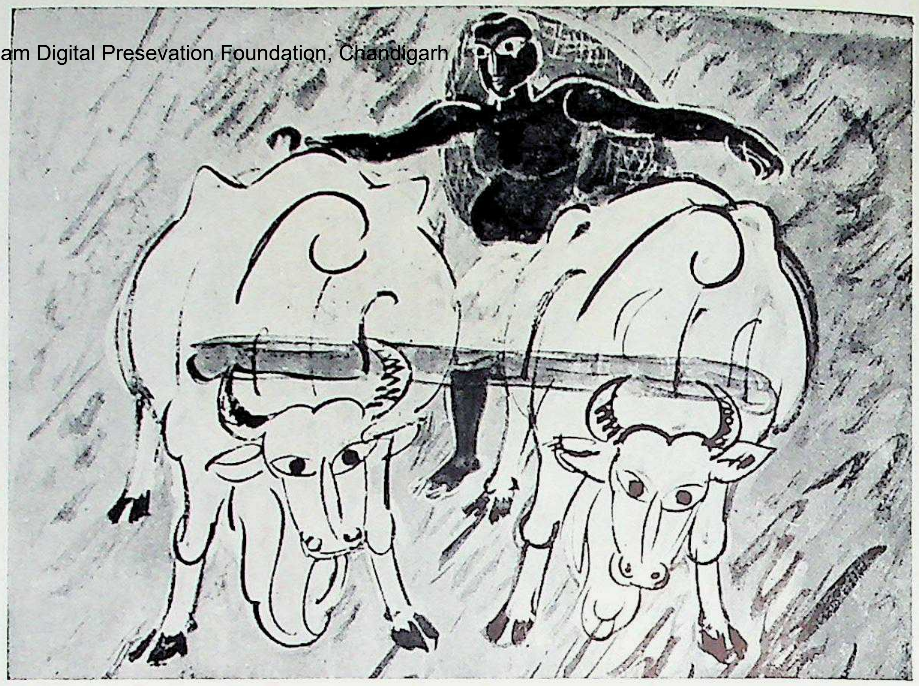
166. COBBLER AT REST by Bhabesh Sanyal
Bhabesh Sanyal : LE CORDONNIER SE REPOSE



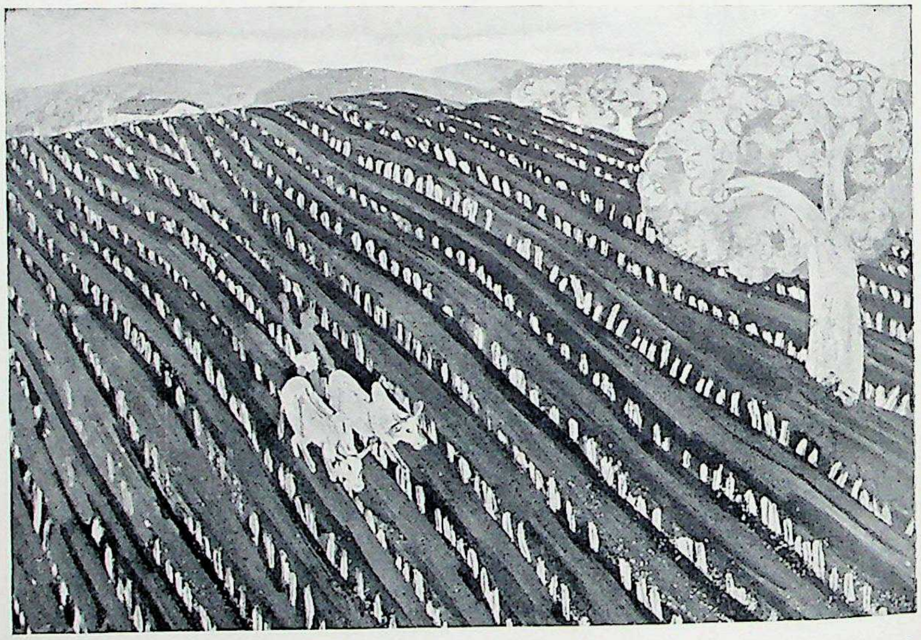
167. TOILET by Bhabesh Sanyal
Bhabesh Sanyal : LA TOILETTE



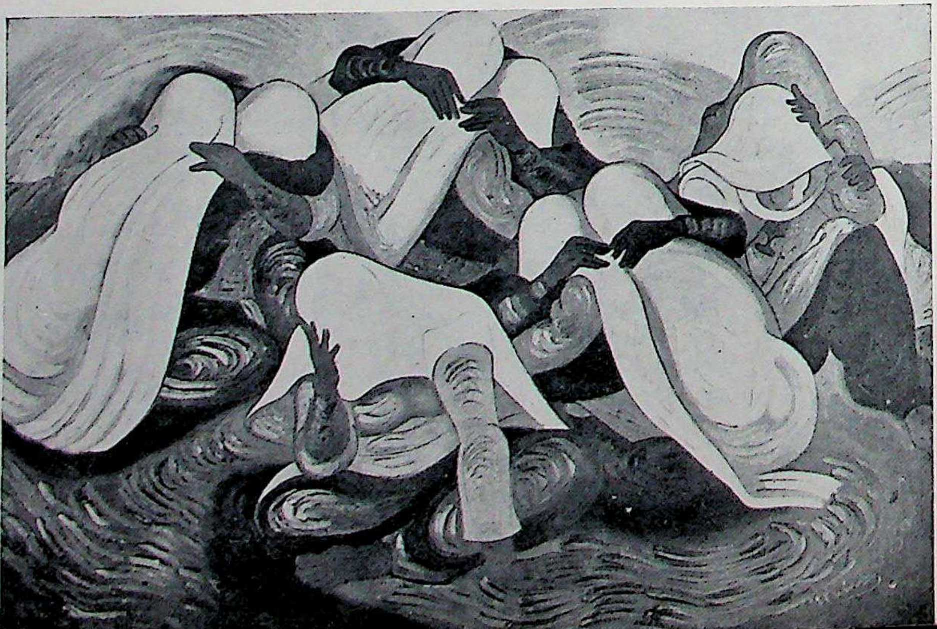
168. GIRL WITH PITCHER by K. S. Kulkarni
K. S. Kulkarni : JEUNE FILLE AVEC CRUCHE



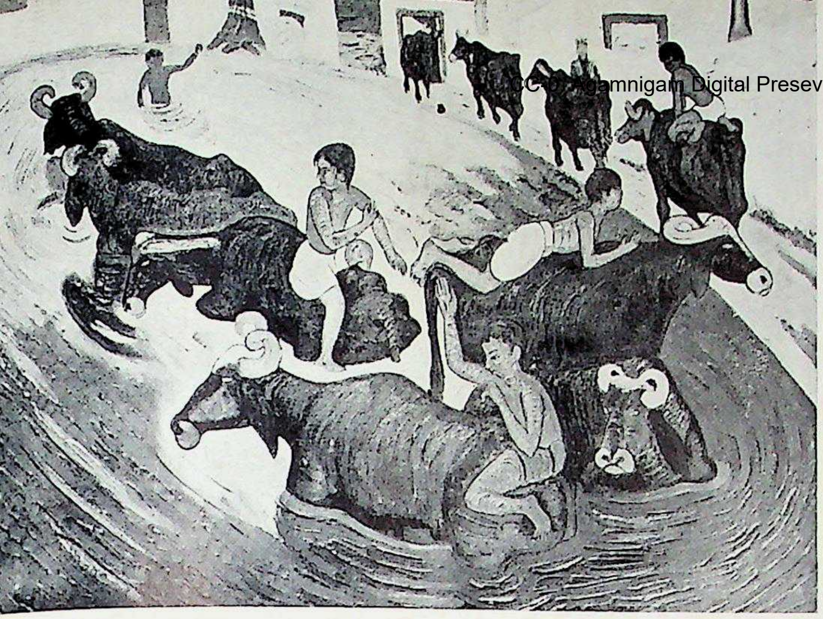
169. BULLS by K. S. Kulkarni
K. S. Kulkarni : TAUREAUX



170. FIELDS by K. S. Kulkarni
K. S. Kulkarni : CHAMPS

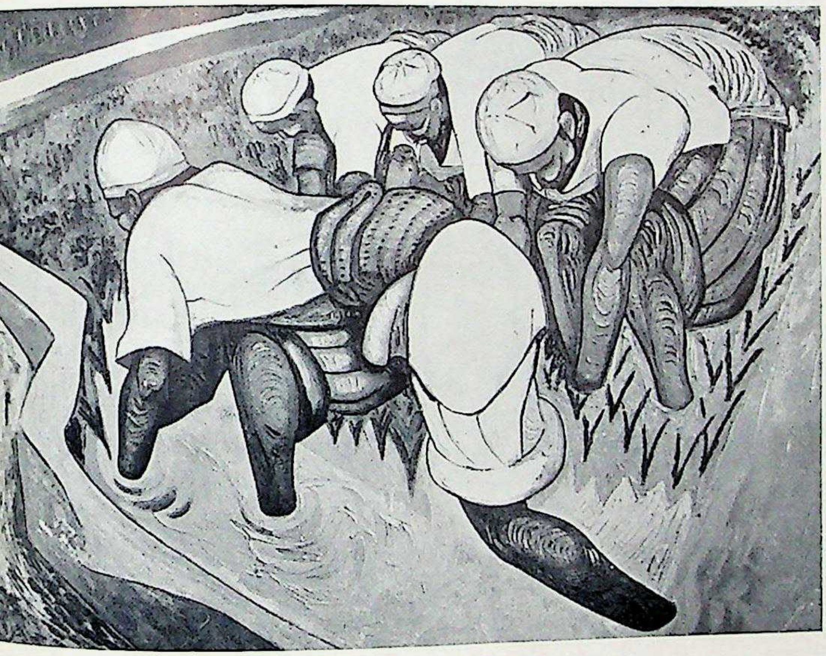


171. MOURNERS by Prannath Mago
Prannath Mago : PLEUREUSES

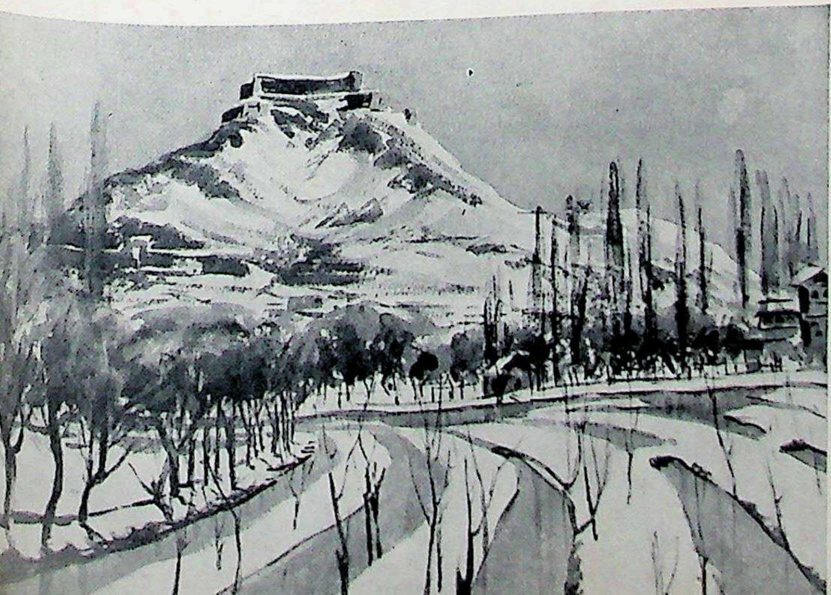


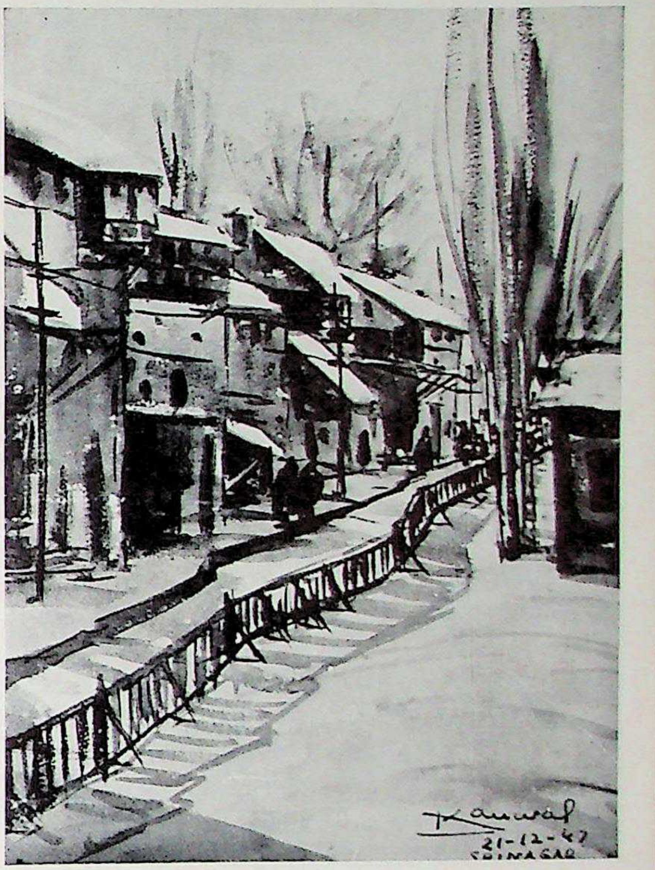
172. BATHING BUFFALOES by Prannath Mago
Prannath Mago : BUFFLES AU BAIN

173. RICE PLANTERS by Prannath Mago
Prannath Mago : REPIQUEURS DE RIZ

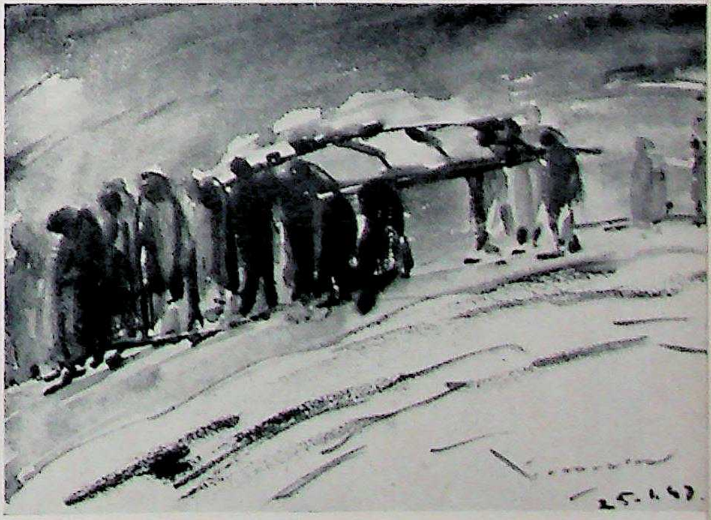


174. FROZEN FIELDS by Kanwal Krishna
Kanwal Krishna : CHAMPS SOUS LA NEIGE



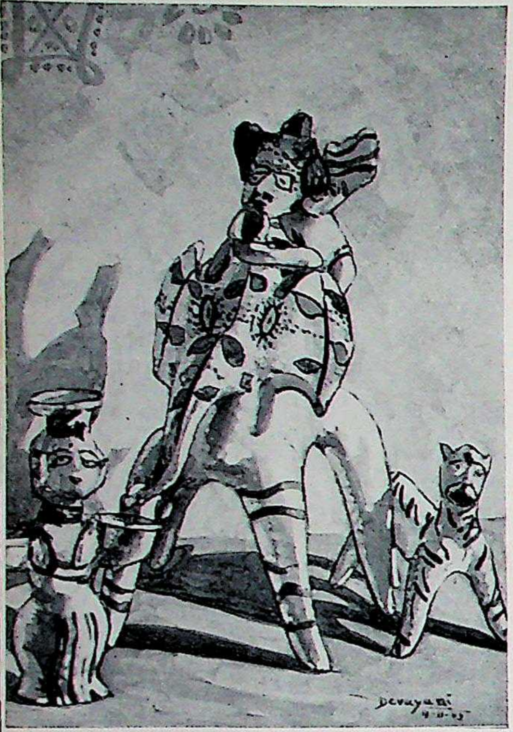


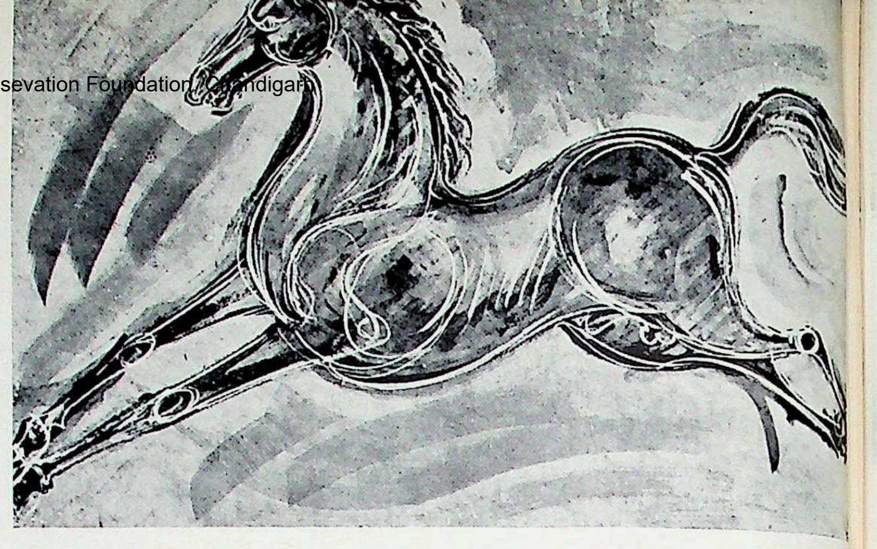
175. WINTER SHADES by Kanwal Krishna
Kanwal Krishna : OMBRES D'HIVER



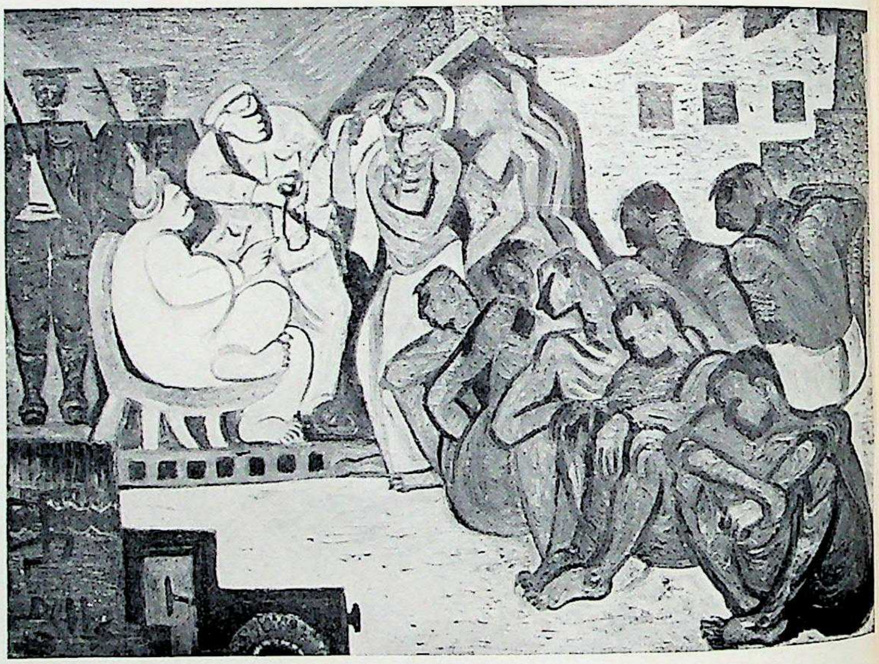
176. FUNERAL PROCESSION by Kanwal Krishna
Kanwal Krishna : PROCESSION FUNERAIRE

177. DIWALI TOYS by Devayani Krishna
Devayani Krishna : JOUETS DE DIVALI



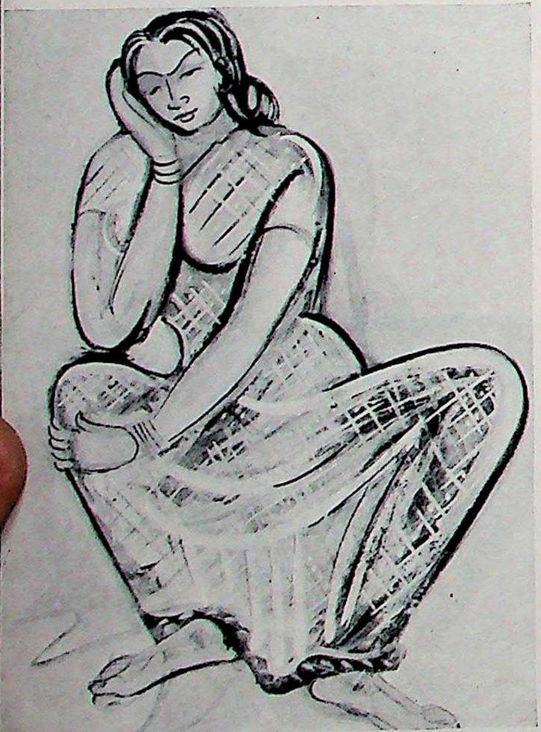


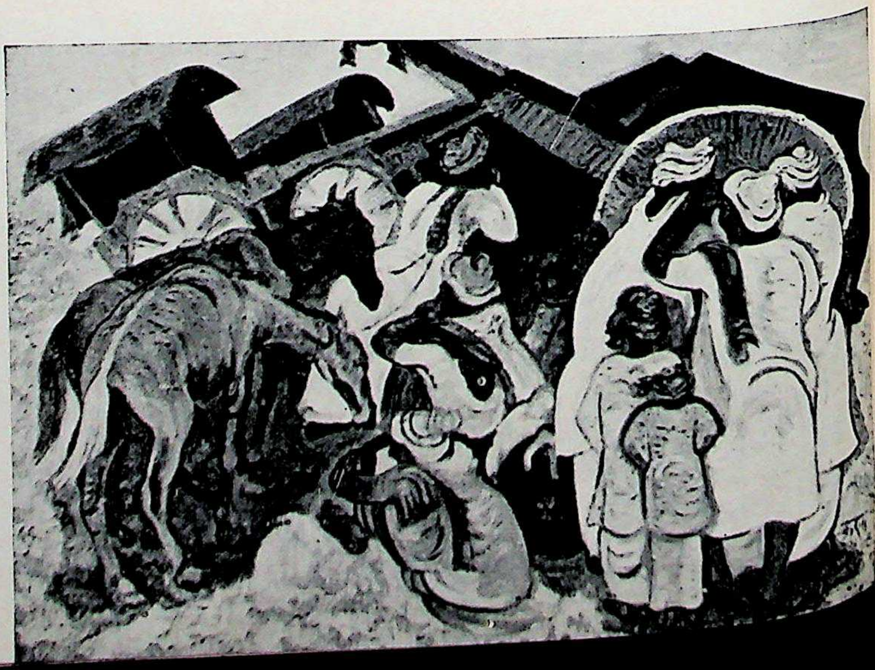
178. FLYING HORSE
by Dinkar Kowshik
Dinkar Kowshik :
CHEVAL VOLANT



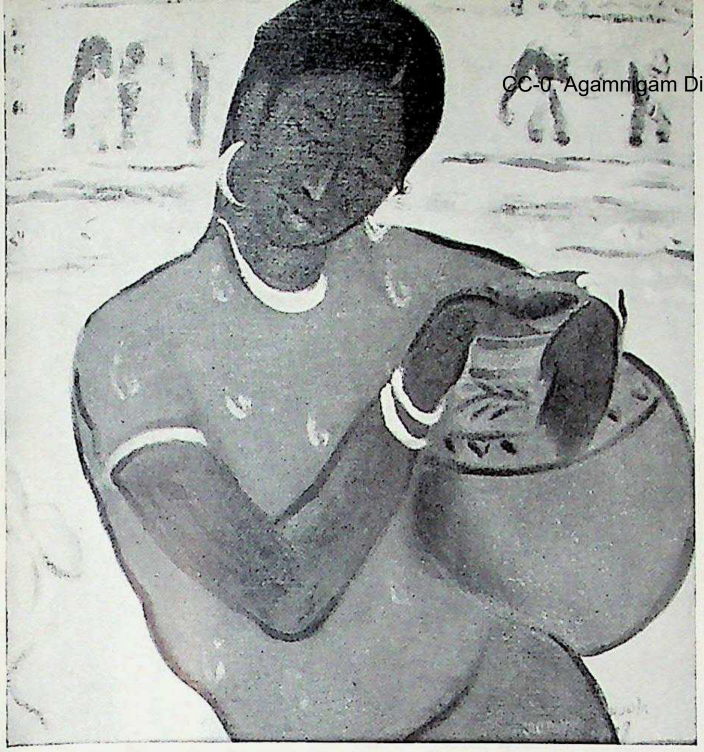
180. STRIKE
by Har Krishan Lal
Har Krishan Lal :
LA GREVE

179. WOMAN by Dinkar Kowshik
Dinkar Kowshik : FEMME

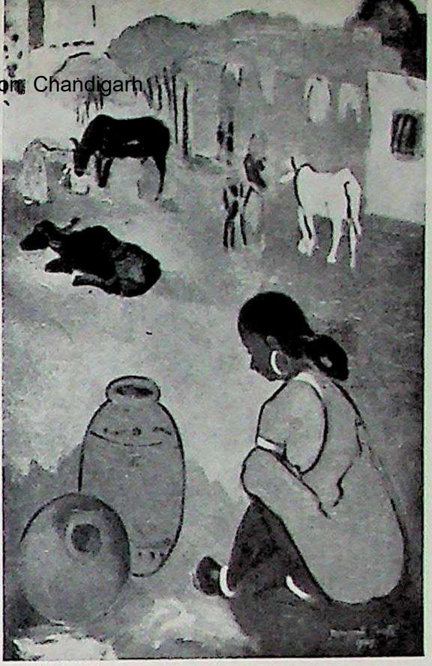




181. EKKA STAND
by Har Krishan Lal
Har Krishan Lal :
STATION D'EKKAS

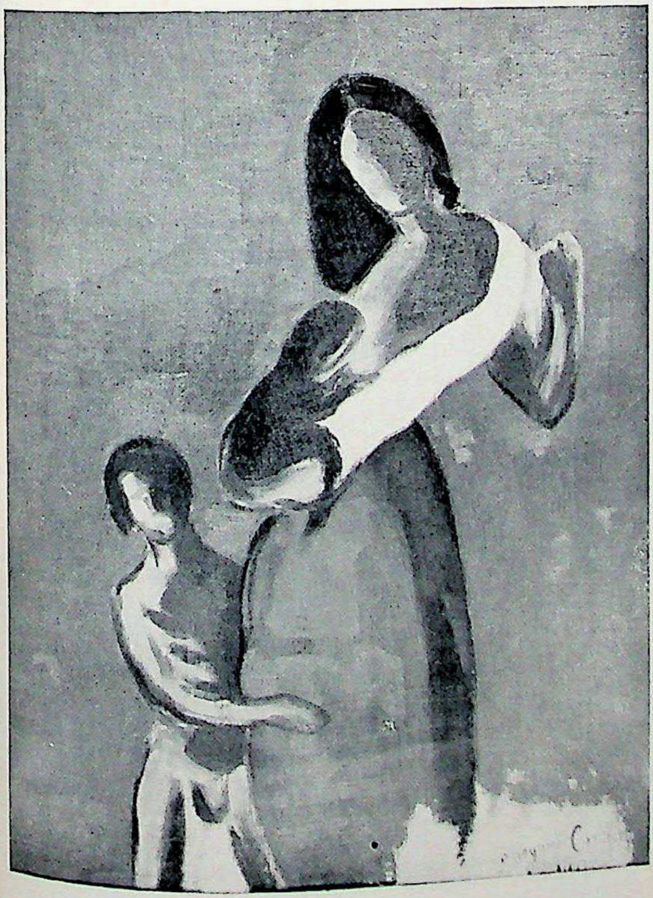


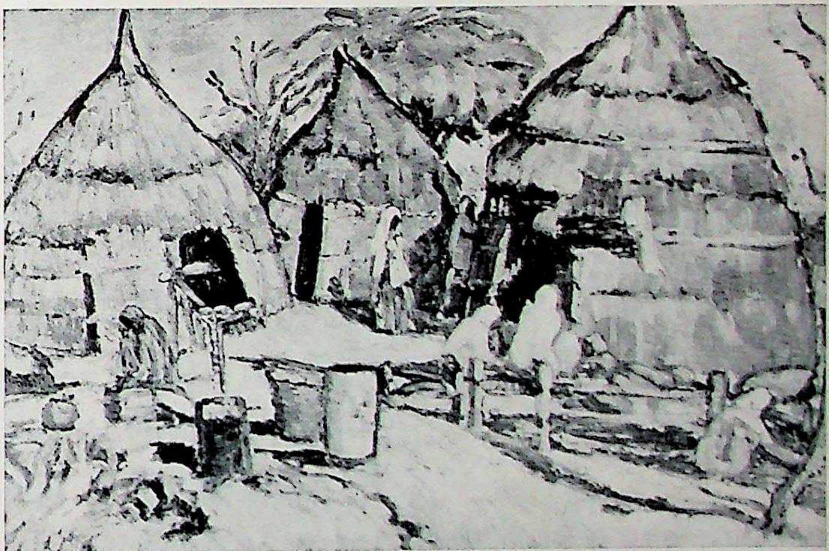
182. GIRL WITH PITCHER by Damayanti Chowla
Damayanti Chowla : JEUNE FILLE AVEC CRUCHE



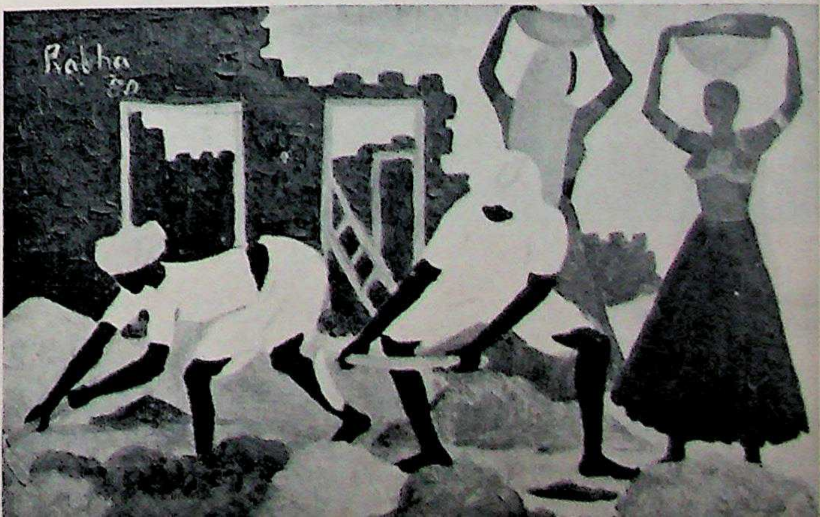
183. WASHER-WOMAN by Damayanti Chowla
Damayanti Chowla : LA LAVANDIERE

184. BEGGARS by Damayanti Chowla
Damayanti Chowla : MENDIANTS

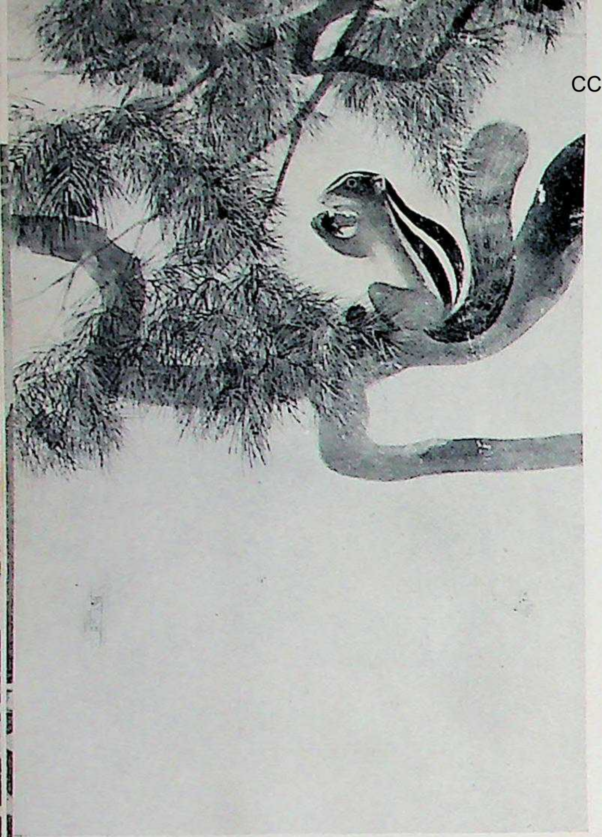




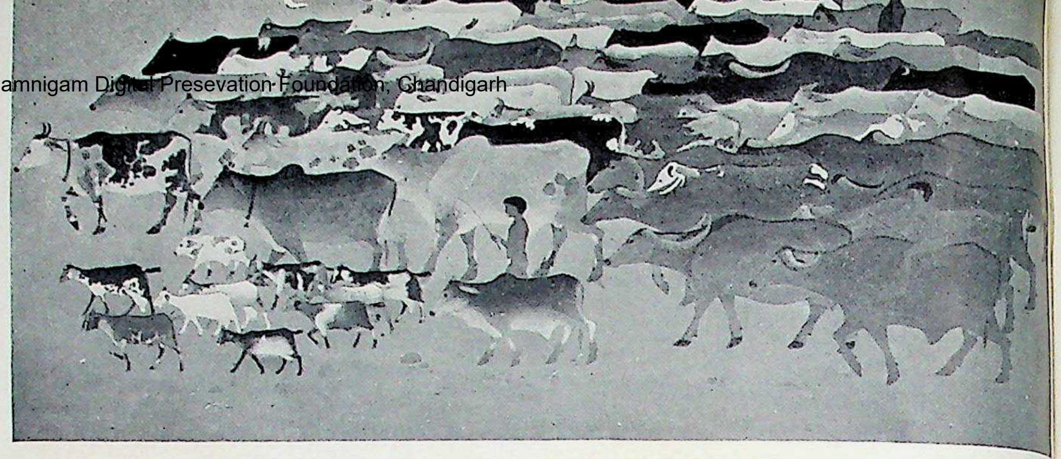
185. HUTS by Dhanraj Bhagat
Dhanraj Bhagat : HUTTES



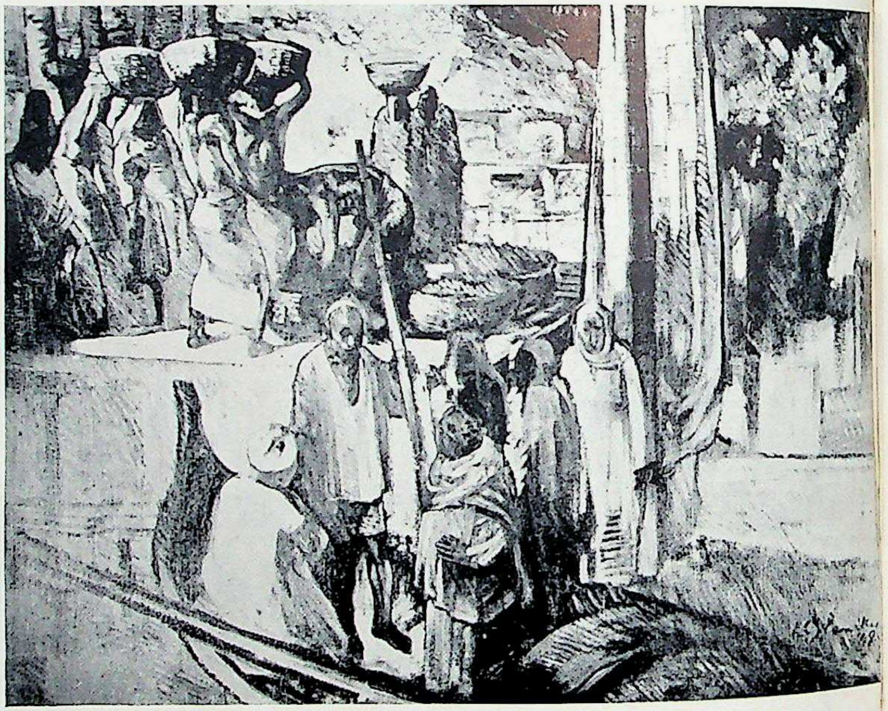
186. DAILY TOIL by Prabha Rastogi
Prabha Rastogi : TACHE QUOTIDIENNE



187. SQUIRREL
by K. Madhava
Menon
*K. Madhava
Menon :
ECUREUIL*

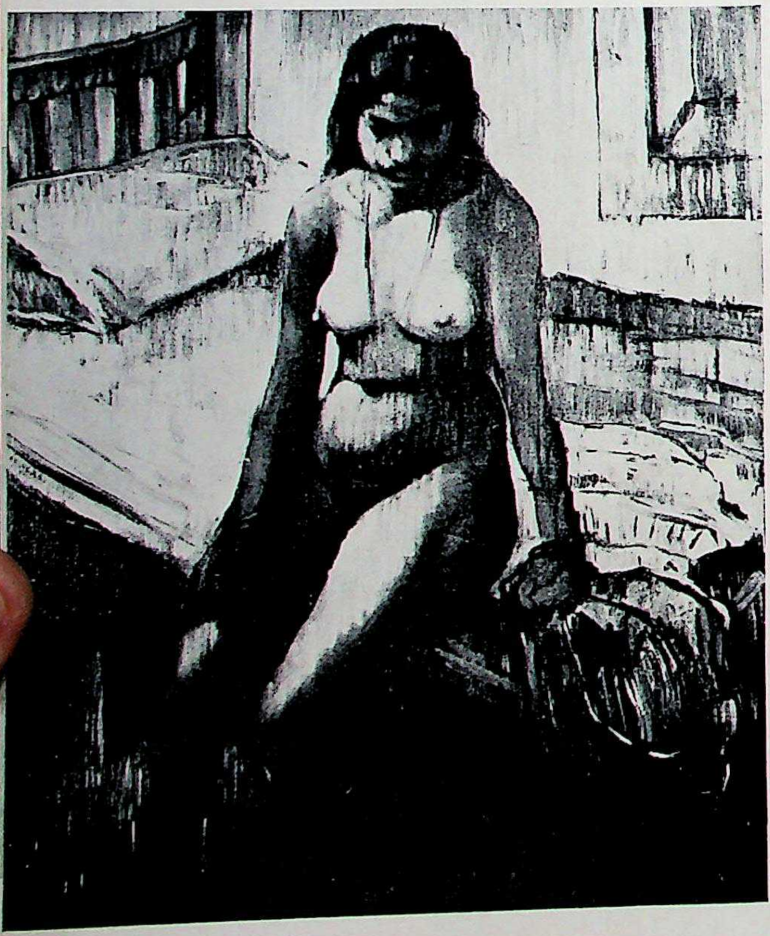


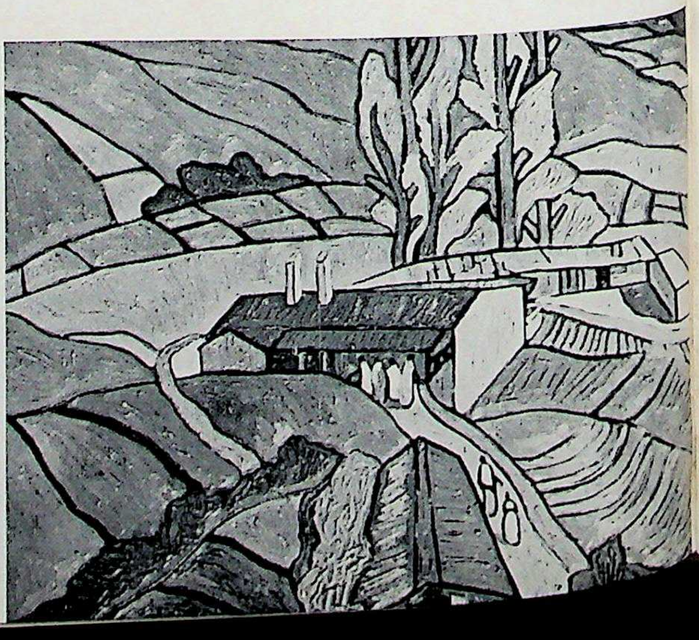
188. HOMEWARD BOUND by K. Madhava Menon
K. Madhava Menon : RENTREE AU FOYER



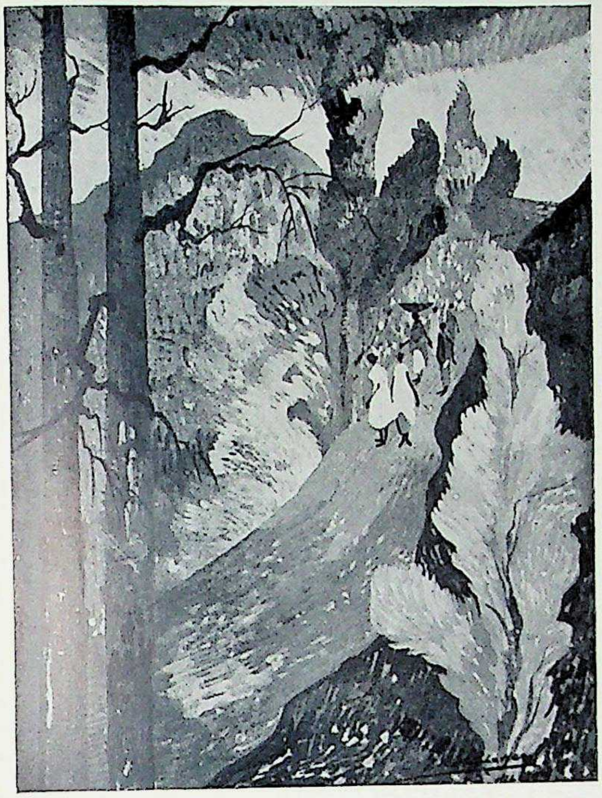
190. MOPLA FISHERMEN by K. C. S. Paniker
K. C. S. Paniker : PECHEURS MOPLAHS

189. HARLOT by K. C. S. Paniker
K. C. S. Paniker : LA PROSTITUEE

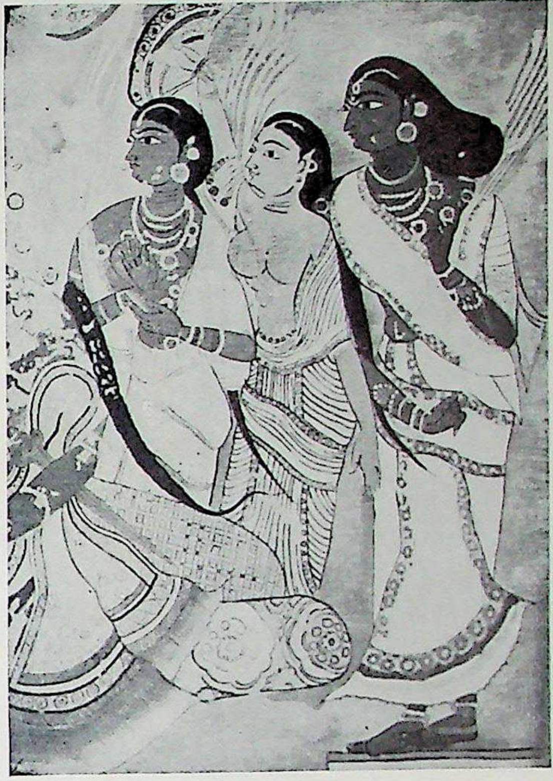




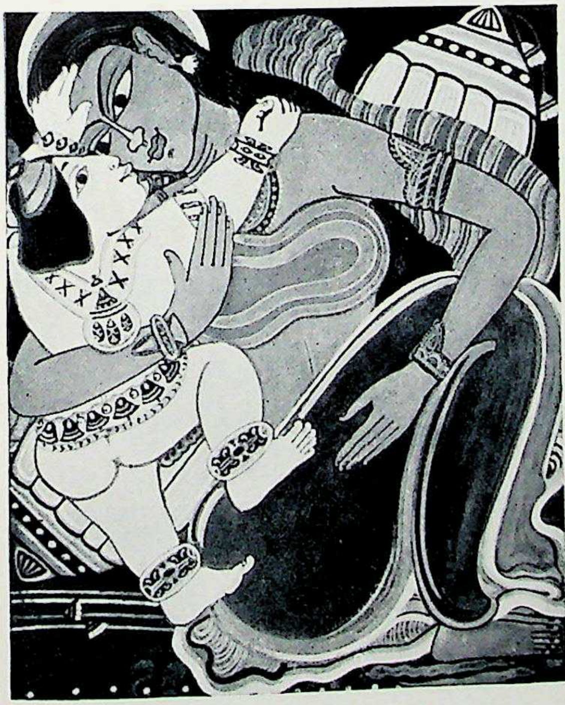
191. HOUSE IN KETTY VALLEY by Sushil Kumar Mukherjee
Sushil Kumar Mukherjee : MAISON DANS LA VALLEE DE KETTY



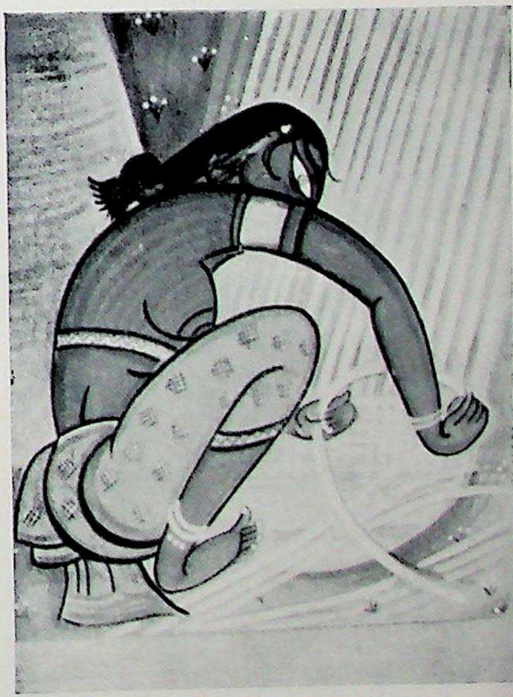
192. ROAD TO OOTY by Sushil Kumar Mukherjee
Sushil Kumar Mukherjee : *CHEMIN DE OOTY*



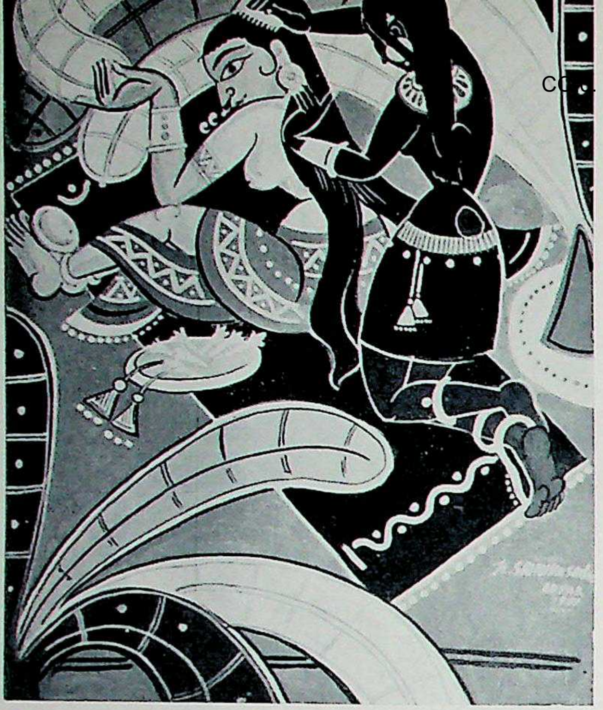
193. WOMEN WORSHIPPERS by P. L. Narasimhamurthy
P. L. Narasimhamurthy : *FEMMES A LA PRIERE*



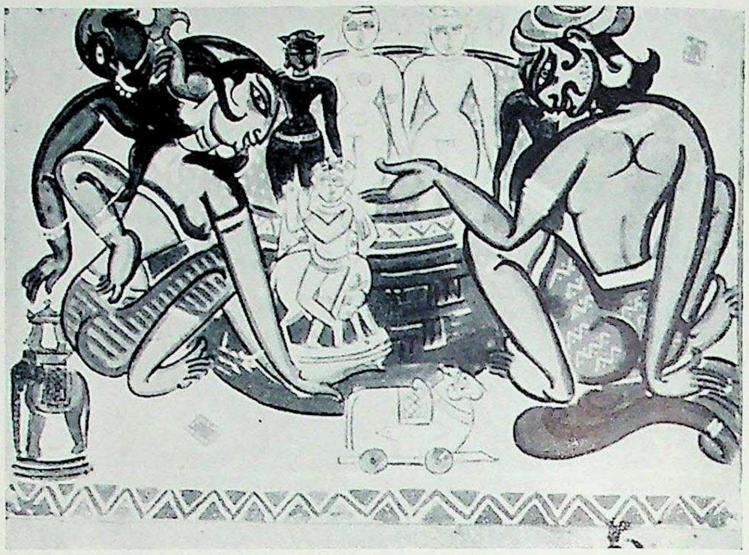
194. CHILDHOOD OF SIVA by P. L. Narasimhamurthy
P. L. Narasimhamurthy *L'ENFANT ÇIVA*



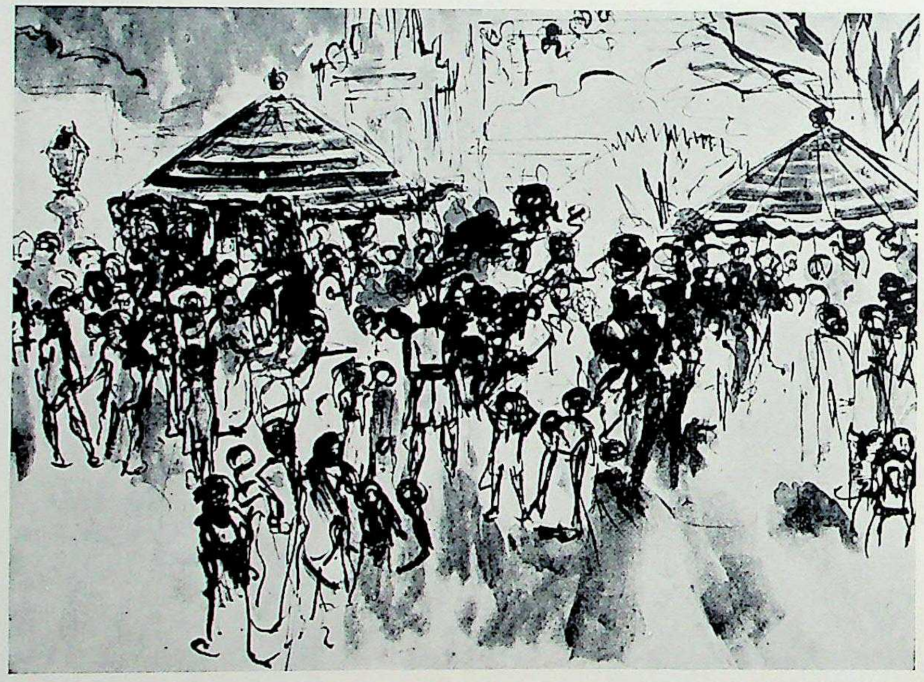
195. BASKET MAKING by K. Srinivasulu
K. Sreenivasulu : *VANNERIE*



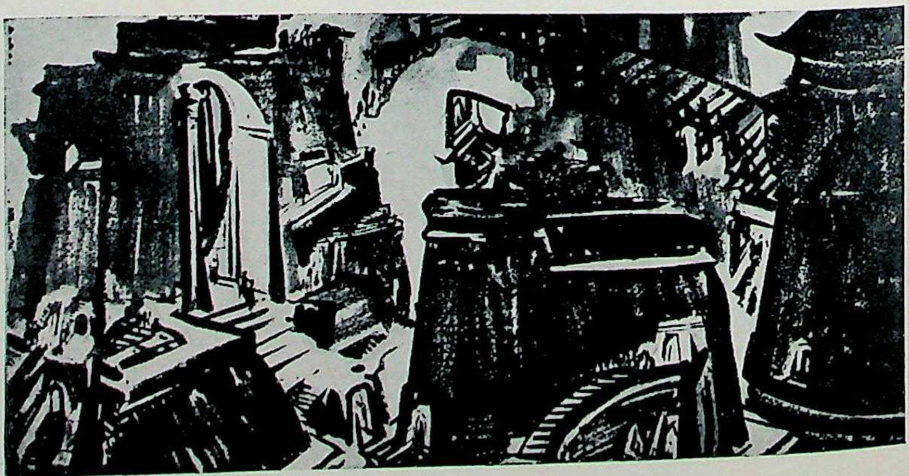
196. TOILET by K. Srinivasulu
K. Sreenivasulu : LA TOILETTE



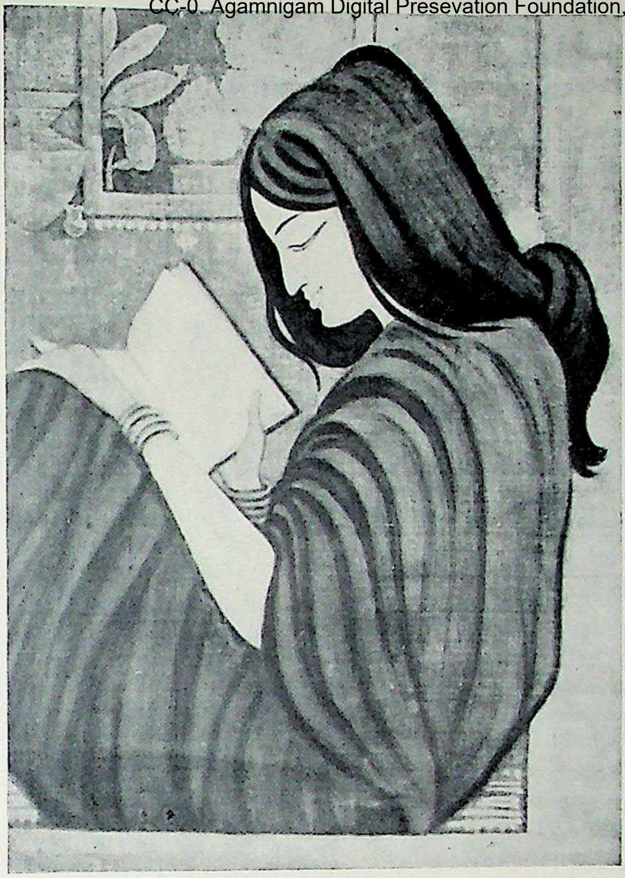
197. WOODEN TOYS by K. Srinivasulu
K. Sreenivasulu : JOUETS DE BOIS



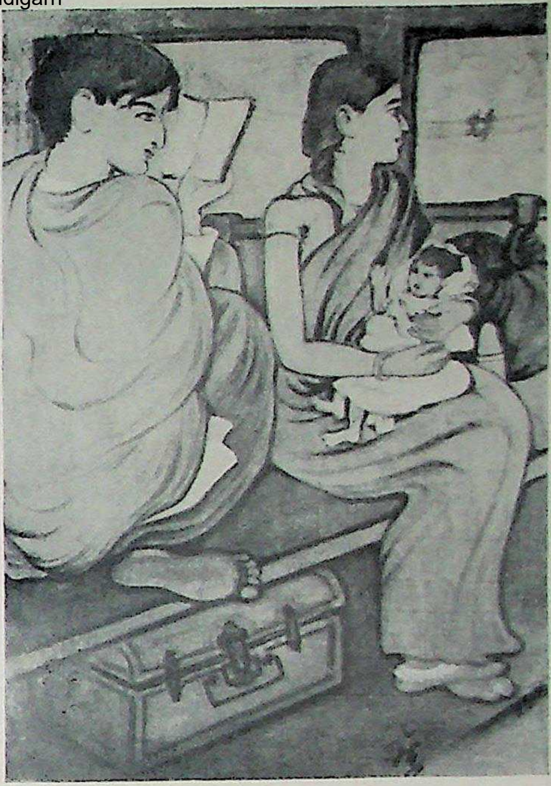
198. FESTIVAL by S. Dhanapal
S. Dhanapal : FETE



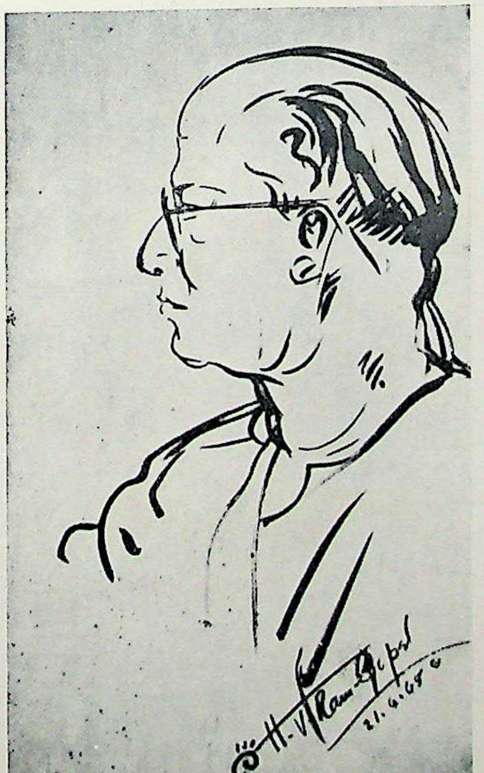
199. DREAM PALACE by S. Dhanapal
S. Dhanapal : LE PALAIS DES REVES



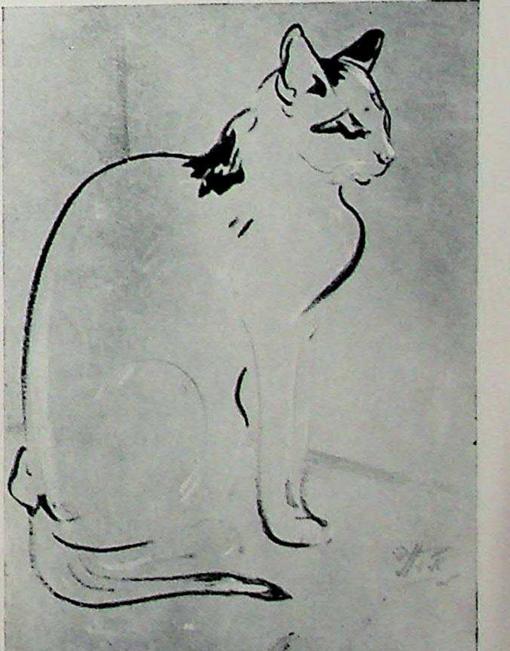
200. TULASI by Mokkapati Krishnamurthi
Mokkapati Krishnamurthi : TULASI



201. THIRD CLASS JOURNEY by Mokkapati Krishnamurthi
Mokkapati Krishnamurthi : VOYAGE EN TROISIEME CLASSE



202. D. P. ROY CHOWDHURY by H. V. Ramagopal
H. V. Ramagopal : D. P. ROY CHOWDHURY



203. CAT by H. V. Ramagopal
H. V. Ramagopal : LE CHAT

(The foregoing blocks were made by KLEIN & PEYERL, Madras—2).

LA PEINTURE
INDIENNE CONTEMPORAINE

par

P. R. RAMACHANDRA RAO

Résumé Français par Marcella Hardy

RACHANA

BHIMASENA GARDENS, MADRAS-4, INDIA

AVANT-PROPOS

L'ETUDE qui suit découle d'une série de conférences faites par nous en *1949* à l'Oxford Museum, et puis à Londres et à Paris.

Nous tenons à témoigner notre vive reconnaissance à ceux qui nous ont aidé, ainsi qu'aux peintres qui nous ont fourni le matériel nécessaire à la préparation des notes biographiques. Quelques unes des photographies ont été données par les peintres, mais la plupart ont été prises, sur notre demande, dans les collections privées et publiques aux Indes ; la provenance de chacune est indiquée, comme marque de notre sincère gratitude, en marge des légendes. Si, malgré tout le soin que nous y avons apporté, des inexactitudes ou des omissions apparaissent, nous nous ferons un devoir de les corriger pour la prochaine impression.

Ce travail propose une vue d'ensemble de la peinture indienne moderne et, bien que convaincus de n'avoir oublié aucun artiste de valeur, il nous est clairement impossible d'énumérer tous ceux qui promettent de le devenir. Toutefois, si l'occasion s'en présente, ce sera notre agréable tâche d'élargir la portée de cette étude en y ajoutant leurs noms. Le nombre des tableaux de chaque peintre reproduits ne représente pas l'importance que nous lui attachons ; il illustre, au contraire, le développement ou les tendances que nous désirons signaler. Les dessins en marge du texte imprimé sont de quelques unes des meilleurs sculptures indiennes et indonésiennes ; leur facture est de la main du peintre Sreenivasulu de Madras. La clef des dessins suit la table de planches.

Par rapport aux intentions de ce travail, l'aperçu historique devait être bref, mais nous espérons qu'il puisse néanmoins aider les lecteurs, d'outre-mer surtout, à mieux comprendre les sources de la peinture indienne et de situer celle-ci.

Le résumé français est destiné à mettre à la portée d'un public plus large la production de l'expression graphique indienne ; à Marcella Hardy, pour sa préparation, et à notre ami M. Baldoon Dhingra, pour l'avoir fait relire par des experts de l'Unesco, vont nos vifs remerciements ; et à M. Philippe Stern, Directeur du Musée Guimet, Paris, nous savons gré pour ses précieux conseils. A M. Herbert Read de l'Institute of Contemporary Arts de Londres, pour nous avoir fait l'honneur de lire et de critiquer le texte anglais, et au Rev A. J. Boyd, Directeur du Madras Christian College, qui fit de même, nous exprimons notre profonde reconnaissance.

C'est notre plus vif regret que ni le Dr. Abanindranath Tagore ni M. René Grousset, Directeur du Musée Cernuschi à Paris, qui s'étaient si aimablement intéressés à notre entreprise, ne puissent la voir terminée ni nous en donner leur précieux avis.

P. R. RAMACHANDRA RAO.

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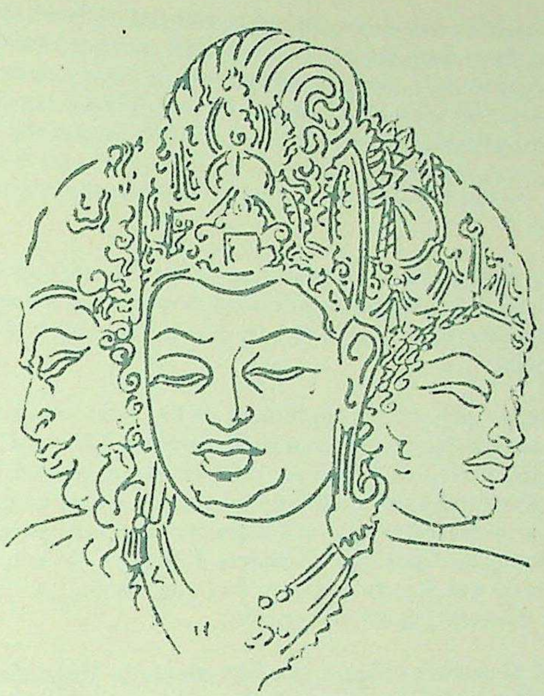

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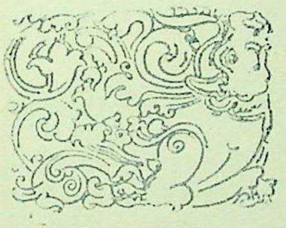
APERÇU HISTORIQUE



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Depuis son origine qui remonte à une haute antiquité jusqu'à sa disparition durant la suzeraineté anglaise, la peinture aux Indes a toujours été un art très vivant. Les premiers documents que l'on possède remontent à la période préhistorique. Les peintures murales de Singhanpur dans la principauté de Raigarh en Madhya Pradesh (Provinces Centrales), ont déjà une valeur artistique : elles datent probablement de la même époque que celles d'Altamira en Espagne. Les mêmes sujets y sont traités à l'hématite : scènes de chasse, rendues avec cette force qui dénote une grande puissance d'observation.

De nombreux siècles se sont écoulés entre ces premiers essais et la peinture murale de Yogimara, également en Madhya Pradesh, que l'on croit remonter jusqu'au premier siècle av. J-C. Exécutées en rouge et noir, elles représentent des animaux, des motifs décoratifs et architecturaux qui, sans doute, reflètent la sculpture de l'époque.

Mais ces vestiges isolés ne forment d'aucune manière tout le patrimoine de la peinture archaïque indienne, car une continuité artistique nous apparaît, plusieurs siècles plus tard, dans les fresques d'Ajantâ. Pourtant, aucune vue d'ensemble ne pouvait être réalisée sans les témoignages de la sculpture et de l'archéologie, et surtout de la littérature palie et sanscrite. En effet, la peinture était un art fort en vogue, si bien qu'elle fut l'objet de nombreux traités détaillés ; les six éléments de la peinture—la forme, la proportion, l'émotion, la grâce, la ressemblance, et la technique—sont des préceptes que la peinture chinoise emprunta plus tard á l'Inde.

Devenue la proie de forces destructives, la majorité de la peinture classique a disparu. Ce qui existe encore de cette floraison sont des peintures murales aux fonds de quelques cavernes ; celles d'Ajantâ, de Bâgh dans l'état de Gwalior, de Sittanâvasal près de Puducottah dans le sud de l'Inde, et Sîgiriya à Ceylan.

Les fresques d'Ajantâ, célèbres dans le monde entier, couvrent les murs de quelques monuments bouddhiques, creusés aux flancs d'une montagne : elles ont été exécutées pendant six cents ans, à partir d'environ le premier siècle av. J-C. C'est un art linéaire : la forme conçue d'abord dans l'esprit, n'était pas une impression subjective mais l'essence de cette forme. Les couleurs mêmes étaient choisies pour leur valeur esthétique et non pour leur ressemblance à la réalité.

Les peintures de Bâgh, comme celles d'Ajantâ, sont fort abimées, mais néanmoins les fragments en sont tous remarquables.

Les fresques de Sîgiriya représentent les portraits des femmes du roi Kasyapa (479-97) avec leurs suivantes ; Sittanâvasal, qui date probablement de la même époque que les premiers temps de Mahabalipuram (Sept Pagodes), vers 600 à 625 ap. J-C., offre des oeuvres admirables malgré l'état déplorable dans lequel elles se trouvent.

Pendant environ sept siècles après J-C., le bouddhisme fut l'agent propagateur de la culture et de la religion á travers l'Asie entière, dont presque tous les pays subirent l'influence. Volontiers graphique, le bouddhisme s'exprimait partout au moyen de l'art pictural, et le moine se faisait peintre pour expliquer sa religion. Dès l'entrée du bouddhisme en Extrême Orient, ce même don graphique se manifesta et suscita un art personnel qui portait l'empreinte de ses origines indiennes. Par exemple, la célèbre fresque de Horiuji au Japon trahit l'influence d'Ajantâ. On sait, en outre, que la Chine fit de nombreux pélerinages aux sources mêmes de l'art bouddhique. A cette époque apparaît un art réellement asiatique qui aurait Ajantâ pour origine.

Les grandes époques de la peinture indienne, selon les relevés de Taranâtha, historien tibétain du dix-septième siècle, auraient été les cinquième et sixième siècles après J-C. ; elle aurait disparu lors de la recrudescence d'un brahmanisme militant ; l'appui du bouddhisme, alors en pleine décadence, lui faisant défaut, elle se réfugia dans les provinces éloignées ainsi qu'au Népal et en Birmanie. Pendant presque mille ans la peinture indienne devait survivre seulement dans le style dit " jainique " des provinces de l'ouest, dont les personnages sont singulièrement anguleux avec des gestes hiératiques, et par les enluminures du Tibet et du Népal ; tandis que les bouddhistes exilés, soit réfugiés soit missionnaires, au Turkestan oriental, laissaient des traces de leur héritage indien notamment dans les peintures de l'Asie Centrale. Grâce à ces documents, ainsi qu'aux oeuvres des provinces frontières de l'Inde, on arrive à combler les lacunes dans l'histoire de la peinture indienne.

Durant la période stérile aux Indes, la peinture vivait à Hérat en Perse où travaillait le célèbre Bihzad, tant admiré par Babour, le premier empereur moghol. Son fils, Humayun, en revenant d'exil (1544) à la cour de Chah Tamasp, roi de Perse, invita les maîtres, Abdul Samad et Mir Sayyid Ali, à venir s'installer dans l'Hindoustan. Akbar, le troisième empereur moghol, fonda, en amateur d'art, un atelier royal où il distribuait des prix aux artistes musulmans et hindous, qui travaillaient côte à côte. Ainsi naquit la miniature moghole, fusion des survivances indiennes et de l'art persan qui, jadis, avait reçu son génie créateur de l'Inde. A la même époque, une nouvelle influence venant d'Europe se fit sentir avec l'arrivée des pères Jésuites. La perspective et le plus grand souci de la ressemblance trahissent dès lors les effets de cette influence dans la peinture moghole. Le portrait est à la mode : la cour entière se fait portraiturer, et chacun se veut connaisseur d'art.

Sous Jehangir, grand connaisseur d'art et amateur passionné des beautés de la nature, la peinture moghole atteignit sa plus belle floraison. Sous Chah Jehan, son successeur, commence sa lente dégénéréscence ; l'ornementation et la minutie des détails remplacent la composition méditée et harmonieuse. Privée d'appui royal sous le règne suivant, car l'empereur Aurangzeb ne tolérait pas les beaux arts, elle tomba vite en décadence, bien qu'elle durât jusqu'au début du dix-neuvième siècle.

L'art moghol, ce brillant intermède dans l'histoire de la peinture indienne, n'a pourtant pas pu empêcher le développement contemporain d'un art autochtone. Héritier de la peinture d'Ajantâ, cet art se tourna vers la miniature qui devait fleurir dans les principautés du Rajasthan : à Bikanir, à Jodhpur, à Udaipur et surtout à Jaipur. Charmante et fine, de contenu plutôt érotique, cette peinture nous montre des scènes s'inspirant le plus souvent de la mythologie et de la poésie lyrique.

Quelques-uns des peintres héréditaires du Rajasthan gravitèrent vers la cour moghole, où ils jouèrent un rôle important. A leur tour privés d'appui royal par la décadence de cette cour, ils se réfugièrent chez les princes rajpoutes des petits états des Himalayas ; c'est là que s'épanouit un nouveau genre, connu depuis sous le nom de *pahari*, ou montagnard. Certains autres peintres trouvèrent asile à la cour de Lucknow, ou à Patna, au Dekhan en pays mahratte, et dans le sud, notamment à Tanjore. Mais l'élan et l'inspiration étant taris, la peinture indienne proprement dite se mourait en 1833 avec Molaram, le dernier des grands maîtres *paharis*.

INFLUENCE DE L'ANGLETERRE

L'EUROPE n'admit que tardivement l'existence d'un art indien, et lui nia longtemps les qualités d'esthétique proprement dite, bien que Rembrandt et Sir Joshua Reynolds aient rendu hommage à cet art en s'en inspirant.

Dominée par l'art gréco-romain, l'attitude anglaise envers la culture d'une race sujette, se résume dans le mot de Macaulay à propos de la littérature sanscrite (qu'elle ne valait pas un seul rayon de livres européens). On eut même pu croire qu'il ne pouvait exister nul rapport entre l'esprit colonial britannique et l'esthétique indienne, lorsqu'enfin, vers le début de ce siècle, quelques peintres et écrivains reconnurent dans l'art indien une haute et juste expression de " ces anciennes et profondes conceptions religieuses qui constituent la gloire de l'Inde et de l'Orient ". Les sentiments de ces quelques esprits ouverts aboutirent à la formation de l' " India Society ".

Malgré l'étroitesse de la doctrine de Macaulay, la voie prise par Sir William Jones, le fondateur de la célèbre société asiatique du Bengale, fut suivie par des personnalités telles que Horace Hayman Wilson, Mountstuart Elphinstone, Colebrooke, Max Müller et Edwin Arnold. William Blake, mystique, put s'abîmer dans la philosophie du *Bhagavat Gita*, et Goethe chanter la beauté de *Çakountalâ*.

L'Occident se trouvait en face d'un art foncièrement différent du sien, tant par l'origine et les intentions que par la conception et l'esthétique. Tout d'abord, la peinture indienne ne se conçoit pas comme un tableau peint sur une toile encadrée et posée sur un chevalet qui, une fois terminée, sera accrochée au mur. Elle ne se soucie guère de la ressemblance physique, et elle est, à cause de cela, difficile à comprendre, l'Orient allant au delà des expériences visuelles pour s'intéresser à l'essence des choses. La peinture indienne conçoit d'abord la forme déterminée qu'elle reproduit ensuite en ligne souple et expressive. Les couleurs sont choisies non pour leur qualité descriptive, mais pour leur signification esthétique. Le tableau n'est pas construit en superposant des couches de pigments opaques, puis soigneusement retouché ; il est, au contraire, le produit de la réflection et n'admet aucun repentir.

On a longtemps imputé à la mythologie de l'Inde d'être la cause de tout ce qui semblait incompréhensible dans la peinture, sans qu'on essayât d'en apprécier les qualités. Ce n'est qu'à la suite du rayonnement de la peinture française moderne que l'art indien fut accordé une place parmi les arts authentiques. Il faut reconnaître que, du fait de leur éducation complètement anglicisée, les indiens cultivés eux-mêmes n'étaient ni capables ni désireux d'aider à la connaissance plus approfondie de l'art de leur pays. L'instruction anglaise engendra une adaptation du goût anglais dans tous les domaines, ce qui ne tarda pas à abâtardir les arts nationaux.

RAVI VARMA

Dix ans à peine après la mort en 1833 du dernier grand peintre *pahari*, Ravi Varma entre en scène à la veille de l'éclosion de la peinture indienne moderne. Mais son oeuvre n'annonce malheureusement aucun renouveau de l'art pictural.

Ignorant, tant les motifs et les intentions de la peinture classique indienne, que les courants de la peinture occidentale, Ravi Varma fut attiré à cette dernière à la suite d'une visite aux Indes du portraitiste anglais, Theodore Jenson, vague imitateur du genre Gainsborough et Reynolds. Sans même connaître les éléments de la peinture à l'huile, Ravi Varma se lança dans sa nouvelle carrière ; tandis que le gouverneur anglais de Madras louait l'influence civilisatrice qu'avait l'art européen sur celui de l'Inde.

Les reproductions oléographiques des peintures mythologiques de Ravi Varma, prisées si longtemps dans tant de familles, montrent jusqu'à quel point le goût était vicié aux Indes. Le style créé par ce peintre fut finalement attaqué par deux critiques sévères : Ananda Coomaraswamy et E. B. Havell. Grâce à eux, la conscience artistique de l'Inde connut un nouvel essor.

ANANDA COOMARASWAMY

Ananda Kentish Coomaraswamy naquit le 22 août 1877 d'un père Cinghalais, Sir Muthu Coomaraswamy, personnalité marquante des salons victoriens, et d'une mère anglaise, Elizabeth Clay Beeby. Sa vie et son oeuvre symbolisent au sens le plus exact l'expression " lien entre l'Orient et l'Occident ". Il se révolta contre le mauvais goût de son époque, et collectionna des pièces d'art indien de grande valeur. Après de longues années passées à expliquer ce sujet, il fut nommé directeur de la section de l'Art Indien et Extrême Oriental au Musée de Boston. Il écrivit une soixantaine d'oeuvres importantes et de monographies sur l'art et la métaphysique.

Pour répondre à la mentalité de son époque, Coomaraswamy se consacra à justifier aux yeux de l'Occident l'esprit et l'art indiens ; mais ses puissantes convictions le portèrent à chercher plutôt une explication rationnelle qu'à y voir une valeur purement esthétique. Il défendit cette cause en se basant sur les doctrines et conventions de l'hindouisme : selon lui, il aurait été le résultat de prescriptions hiératiques, et non pas le fruit de l'inspiration. Son symbolisme a une signification essentiellement plastique qui représente l'âme de la forme ; or, le confondre avec les données ou les ordonnances esthétiques, c'est le priver de l'essor et de l'inspiration du génie indien. A la suite des affirmations de Coomaraswamy, l'Occident se contenta, pendant plus d'un quart de siècle, de rechercher uniquement le caractère ' indien ' de cet art.

Malgré le biais de ses interprétations, c'est pourtant Coomaraswamy qui, le premier, révèla à l'Europe les beautés exquises de l'art brahmanique ou rajpoute. L'oeuvre de ce savant d'une renommée mondiale est toujours la source indispensable qu'il faut consulter pour l'étude de l'art indien.

E. B. HAVELL

Havell aborda l'esthétique indienne avec toute l'érudition et la finesse d'un artiste ; il y apporta aussi toute l'impétuosité du prosélyte et la ferveur d'un missionnaire qui lutte pour la vérité telle qu'il la conçoit. Cette vérité avait pour lui les racines dans la pensée védique même qui, selon lui, était l'impulsion génératrice primordiale de toute forme et de tout motif de l'art indien, dont l'apothéose, à son avis, était dans l'art de l'époque goupta, à Ajantâ et à Ellora, et sous une forme un peu moins raffinée dans les miniatures mogholes et rajpoutes, comme dans la sculpture chola du onzième siècle. Tous les efforts de Havell pour ranimer l'âme de l'art indien se concentraient sur cette époque qu'il appréciait le plus. Il espérait voir renaître ses formes dans l'Ecole du Bengale, dont il fut le fondateur.

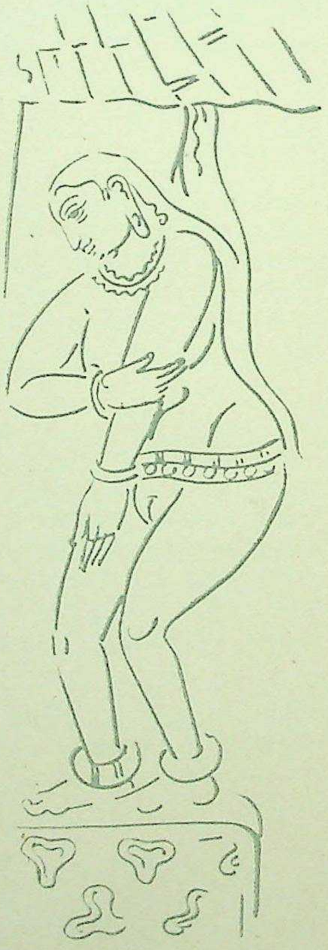
Venu aux Indes pour diriger l'enseignement de l'art, Havell commença par s'instruire lui-même. Il insuffla un air vivifiant dans l'enseignement stérile des écoles d'art et des modèles de plâtre, et remplit les musées de magnifiques pièces d'art indien. En termes plus enthousiastes qu'avertis peut-être, il démontra à l'Occident que l'Inde avait ses propres sources créatrices qui ne doivent rien à aucun autre art. Cette défense à laquelle Havell se consacra, provoqua des réactions immédiates en Europe, surtout chez ceux qui se croyaient maîtres dans la matière. Cependant, certains critiques éclairés tels que Strzygowski, William Cohn, et Victor Goloubev, accueillirent ses exégèses avec enthousiasme.

Comme tous les critiques européens, Havell lui-même jugeait l'art indien selon les lois et formules européennes. Son interprétation n'était pas sur le plan esthétique : l'artiste, selon lui, devait atteindre la réalisation d'une divinité par la méditation, procédé qui constituerait la clef de l'art, ainsi que de la philosophie de l'esthétique indienne. L'art indien était idéaliste, mystique, symbolique, transcendantal ; c'est à partir de ces données que Havell expliquait le symbolisme des représentations allégoriques. Pour lui, donc, la *Danse de Çiva*, loin d'être une composition esthétique des plus admirables, était une idée abstraite et philosophique.

Ce fut cette foi erronée que Havell inculqua à Abanindranath Tagore et, à travers celui-ci, à l'Ecole du Bengale. Ainsi fut perpétué un style dit d'Ajantâ qui allait devenir aussi stérile que l'avait été l'imitation gréco-romaine.

L'ECOLE DU BENGALE

ABANINDRANATH TAGORE



APPELÉ contre son gré par Havell à être le Père de l'art moderne, Abanindranath a aussi souffert de la valeur exagérée attribuée à son oeuvre ; il fut incompris à cause des mauvaises imitations de ses peintures par des disciples peu doués. Son génie, qui était surtout littéraire, se manifestait plus volontiers dans l'illustration et non, comme le voulait certains admirateurs, dans le symbolisme et un langage typiquement ' indien '.

L'importance d'Abanindranath Tagore vient de ce qu'il fut le premier à se libérer du style décadent de Patna et de Delhi. Il sut également se libérer du genre stérile qui imitait l'Occident ; mais il ne donna naissance à aucune nouvelle tradition artistique fondée sur les règles et procédés ancients. Il développa son style propre fondé sur la délicatesse de la miniature moghole, la qualité spaciale de la peinture japonaise et la discipline de la technique occidentale. Bien qu'il recommandât toujours les ' six éléments de la peinture ', anciens canons de l'esthétique indienne, il s'y soumettait rarement lui-même ; sa recherche de qualité esthétique lui valut une oeuvre personnelle qui n'est d'aucune époque et ne se soumet à aucune classification de style.

Trois éléments différents ont formé le style d'Abanindranath Tagore : la technique occidentale, qui produisit quelques pastels, des aquarelles et des interprétations de mythologie ; l'influence japonaise qui lui apporta la maîtrise du lavis, par exemple, ses études d'animaux, et quelques illustrations comme celle du *Roubayyât* ; et enfin, la sculpture de l'Orissa qui donna de la plasticité à sa peinture. Plus tard, son art ne se masque plus derrière la couleur : il attaque sans réserve la forme humaine. A ce nouveau stade appartiennent ses illustrations des *Mille et une nuits*.

Les cours qu'il donnait à l'Ecole d'Art de Calcutta lui valurent un petit groupe de disciples intimes qui devinrent des artistes de valeur, dont le meilleur est Nandalal Bose. C'est de cette Ecole du Bengale que naquit la peinture contemporaine.

GAGANENDRANATH TAGORE

Esprit audacieux et original, Gaganendranath Tagore travailla en dehors du renouveau qui s'opérait autour de lui. Son œuvre découle de ses perceptions visuelles et ne s'inspire d'aucune allégorie ni d'aucun motif descriptif. Son langage, ni abstrait ni archaïque, est entièrement vivant.

Son inspiration initiale lui fut donnée par le peintre japonais Kakuso Okakura ; les lavis à l'encre de Chine proviennent de ce contact. Il excella dans le réalisme romantique, dans les scènes de la vie, et dans quelques sujets mythologiques. Ses aquarelles de la campagne bengalaise n'offrent d'autre mérite que leur facture ; en revanche, ses symphonies de couleurs des Himalayas sont remarquables.

Le cubisme de Gaganendranath Tagore, pour lequel il est le plus connu, se distingue en tous les points de celui de Picasso ou de Braque. Il n'analyse pas les formes pour les reconstruire en harmonies architecturales ; au contraire, il trouve ses 'cubes' dans l'arrangement visible des formes, qu'il dispose selon une naïve fantaisie en figures géométriques. En superposant des plans de tonalités, il obtient des effets vibrants et arrive par ce moyen à une présentation personnelle du jeu de la lumière et de l'ombre.

Gaganendranath Tagore, fort digne et raffiné, avait un grand charme. Grâce à son influence et à son dynamisme, la "Indian Society of Oriental Art" fut fondée à Calcutta, attirant des collaborateurs distingués.

NANDALAL BOSE

Doué d'une énergie intarissable, Nandalal Bose ne cesse de chercher de nouvelles aventures esthétiques ; se distinguant de ses contemporains par la simplification progressive de la ligne, il arrive à reproduire avec maîtrise les rythmes intimes de son esprit. Son influence aujourd'hui dépasse de beaucoup l'importance de son oeuvre, car étant héritier immédiat d'Abanindranath Tagore, il a influencé la formation de presque tous les peintres indiens actuels.

L'art de Nandalal Bose est essentiellement linéaire et imprégné du style d'Ajantâ ; mais il a aussi puisé à diverses sources de l'art oriental. L'impulsion dominante dans son oeuvre est sa foi dans le pouvoir évocatif des divinités hindoues. C'est en se servant des symboles de la religion hindoue qu'il a recréé des scènes de légende et de mythologie avec une application presque pré-raphaëlite. Peu à peu, cependant, il s'est préoccupé de la ligne et de la couleur pures et simples, le sujet prenant alors une place secondaire. Dans certains de ses tableaux, cette tendance à l'arrangement des lignes en vue d'un dessin décoratif crée des effets remarquables.

D'un certain âge déjà, et à l'apogée de son travail, Nandalal Bose découvrit l'art populaire du Bengale, la naïveté et la force des peintures (*pâtâ*) de Kalighât. Prenant cet art pour base, il en tira des lignes dynamiques, poursuivant ainsi sa tendance vers la forme et la couleur.

L'importance de Nandalal Bose réside dans sa profonde sincérité et son énergie créatrice ; il n'a jamais imité aucun genre, mais a étudié ceux qui sont propres à son pays. Nul n'a pu l'égaler dans son domaine, et c'est grâce à lui que l'Ecole du Bengale a atteint son apogée.

SURENDRANATH GANGULY

Jeune peintre plein de promesses qui mourut trop tôt, laissant derrière lui une oeuvre qui fait honneur à son talent. Il s'était rendu maître de la ligne pure et du rythme du mouvement. A ces qualités s'ajoutait une haute conception de la grandeur et du sublime, de la dignité, de l'attitude noble et de l'intensité dramatique. Il fut l'un des meilleurs artistes de l'Ecole du Bengale.

ASIT KUMAR HALDAR

Cet homme calme qui s'est presque retiré de la vie active, avait un talent lyrique à tendance romantique ; mais son métier ne put jamais ni seconder ni aider sa pensée. Nourri dès ses débuts de la tradition classique et mythologique, il n'a pu réussir à produire un art libéré du sentimentalisme et de l'émotivité. Il chercha volontiers dans la littérature les sujets qui devaient lui inspirer ses meilleurs tableaux ; quoiqu'influencées, probablement à dessein, par la peinture persane et moghole, ses illustrations du *Roubayyât* ont une touche toute personnelle. Comme certains de ses confrères de l'Ecole du Bengale, il passa par une étape de symbolisme, où il ne semblait d'ailleurs pas se sentir á l'aise. Il laissa là le genre classique et l'Ecole du Bengale pour se consacrer à l'abstrait, ce qu'il appelle le ' cosmique '. Ici aussi son métier le trahit et les résultats ne sont pas à la hauteur de ses intentions. Asit Kumar Haldar est considéré moins comme peintre que comme penseur qui reproduit ses visions sous une forme perceptible.

SAMARENDRANATH GUPTA

Samarendranath Gupta implanta de seconde main, pour ainsi dire, l'impulsion de l'Ecole du Bengale à Lahore. La majeure partie de son oeuvre manque de spontanéité et d'inspiration originale. Il produit certains effets faciles, des allégories sans profondeur, pour ne pas dire banales. Parfois il arrive à peindre de jolies images dont la facture délicate fait presque oublier son manque d'individualité. Avec l'âge il n'a su développer aucune personnalité ; au contraire, son style est toujours un mélange de technique et de genres.

K. VENKATAPPA

Les miniatures de Venkatappa, d'un dessin très soigné, rappellent l'art rajpoute, dont il s'est d'ailleurs souvent inspiré pour ses sujets. Il applique les pigments en couches translucides sans relief, et confie à la ligne disciplinée les effets de troisième dimension. Son oeuvre, malgré tout, a les défauts des styles dont il s'est inspiré, mais elle n'a pas leur inspiration originale. La composition est souvent fautive, bien que les personnages vivent de sa touche aristocratique. De tempérament sévère et passionné, Venkatappa a conscience de la mission qu'il s'est imposée, ce qui le rend insensible aux changements qui s'opèrent autour de lui, et prête à son oeuvre un caractère désuet, non dépourvu de charme.

SAILENDRANATH DEY

La peinture de Sailendranath Dey témoigne de la déchéance de l'Ecole du Bengale, devenue la proie de talents médiocres. Ayant passé par les imitations exsangues des styles rajpoutes et mogholes, Dey a peu à peu pris conscience des rythmes de ses sujets, ainsi que de la cohérence organique des formes. Malgré un métier plus mûr et de plus profondes perceptions, il n'a pas pu animer ses sujets d'émotions personnelles.

KSHITENDRANATH MAZUMDAR

Le peintre classique de l'Ecole du Bengale, foncièrement artiste et de disposition religieuse, Kshitendranath Mazumdar se consacra de bonne heure à la représentation de légendes et de contes mystiques, principalement ceux des vichnouites, et du saint Chaitanya. Son grand mérite est d'avoir inventé un langage personnel s'accordant avec ses émotions et leur représentation. Son style est fait de contours délicats et de tons harmonieux ; certains de ses tableaux, tel son *Rasa-Lila*, arrivent à un bel accord entre les formes rythmiques et les subtiles gammes de couleurs. Cette qualité prête à son oeuvre une valeur intrinsèque qui ne doit rien à son contenu anecdotique ; son dessin impeccable et son émotion sincère et chaste mettent ses oeuvres sur le plan de l'art pur.

SARADA CHARAN UKIL

L'oeuvre de Sarada Charan Ukil est symptomatique du déclin progressif de l'élan original de l'Ecole du Bengale. Superficielle et banale, son oeuvre est faite de minauderies et d'imitations en couleurs vaporeuses et en courbes molles. Il rappelle la dècadence pré-raphaëlite. Ukil s'est spécialisé dans la représentation de jeunes personnes éthérées, penchées sur des amours éthiques, suspendues mi-chemin entre ciel et terre. Ses allégories délavées illustrent également son insuccès. Et pourtant, avant qu'il ne s'aventure à son compte dans ces sphères lyriques, Sarada Charan Ukil possédait du talent.

PROMODE KUMAR CHATTERJEE

Peintre de sujets symboliques hindous, Promode Kumar Chatterjee essaie de la métaphysique plus que de l'esthétique : sa peinture est de la philosophie en images. Pour juger son oeuvre, il faut pouvoir distinguer sa valeur artistique de son allégorie : c'est la représentation de notions philosophiques qu'il faut faire valoir, et non l'expression en termes esthétiques.

Promode Kumar Chatterjee fut d'abord portraitiste ; il se voua ensuite à la contemplation métaphysique, ce qui l'amena à l'Ecole du Bengale. Ses moyens n'ont pas été à la hauteur de ses intentions.

BIRESWAR SEN

Bireswar Sen est connu surtout pour ses impressions des Himalayas. Cette phase de son oeuvre, datant de 1932 environ, porte la forte empreinte de Nicholas Roerich. L'amitié qui se noua entre l'ermite des pics neigeux et le jeune disciple de l'Ecole du Bengale changea complètement le style et la direction du talent de celui-ci.

Avant d'atteindre sa période himalayenne, Bireswar Sen passa par toutes les mêmes phases que ses confrères, mais il était en plus doué d'une vraie sensibilité. Il peignit les mêmes allégories vagues, les mythes, le jeu de lignes fines et de couleurs atténuées. Cette période fut suivie par le genre Dulac, puis par des imitations du style moghol. Sen néanmoins possédait des ressources, et il n'est nullement étrange qu'il eût pu ressentir si profondément l'appel et le symbolisme des montagnes ; il ne fallait que l'exemple de Nicholas Roerich pour lui faire prendre une voie nouvelle, qui reste la plus réussie de son oeuvre. Bireswar Sen s'est consacré depuis lors à reproduire les effets des jeux de lumière sur les pics neigeux, dans lesquels il a découvert tout un panthéisme de forces naturelles. Pourtant, sa peinture est inégale, oscillant entre la symphonie passionnée et la photographie en couleur.

DEVI PRASAD ROY CHOWDHURY

Le génie artistique de ce peintre fécond se manifeste aussi bien par la peinture que par la sculpture. Il s'attaque au réel et au vivant avec toute l'intensité de sa personnalité dynamique. Son grand mérite est d'avoir osé être lui-même et se détacher de l'Ecole du Bengale, dont il fut pendant un certain temps l'élève. Il échappa au romantisme nostalgique et aux allégories désuètes pour lancer son énergie dans la recherche du tangible et de l'actuel. Dans ce but, Chowdhury chercha dans la peinture occidentale la force et l'effet de la peinture à l'huile. Cette étude le ramena vers l'art de son pays et lui permit de créer un style personnel fondé sur une technique à lui. Grâce à elle ses aquarelles ont la profondeur et la force de peintures à l'huile.

Ses tableaux font appel d'abord aux sens par leur construction solide basée sur la réalité visuelle, et non sur des symboles conventionnels. Il s'occupe moins de la valeur anecdotique de ses personnages, que de leur apport à la composition. Le romantisme chez lui est représenté par une série de types féminins ; bien qu'il ait donné à cette série des noms de fraîcheur juvénile—"Curiosité", "l'Etang aux Lotus"—l'arrangement décoratif et la sensualité le remportent sur le sujet.

C'est comme portraitiste que Devi Prasad Roy Chowdhury se distingue. Il sait re-créer l'homme avec une savante maîtrise des proportions et de la psychologie ; on peut signaler, par exemple, le portrait de Rabindranath Tagore. Chowdhury a souvent été attiré par la lutte entre l'homme et la nature ; plusieurs de ses tableaux en sont témoins. En plus de son apport personnel à la peinture indienne, Chowdhury a aussi été le fondateur d'une école de peinture qui pourrait, à juste titre, être appelée l'Ecole de Madras.

PULINBEHARI DUTT

Formé à la même école que les précédents, ce peintre de grande sensibilité est toujours à la recherche de la perfection ; son oeuvre, extrêmement raffinée, est fort restreinte et représente la quintessence de son appréhension esthétique, jointe à une nobilité de sentiments. Son chef d'oeuvre, *Mira*, est empreint de la beauté et du calme engendrés par l'abnégation et l'adoration de Dieu. Tout en conservant la finesse et l'idéalisme de son école, Dutt a su se détacher de son influence lymphatique et y apporter son propre lyrisme vigoureux. Sa peinture est fondée sur des valeurs spirituelles plutôt que de forme, car il était convaincu que l'art est, en tout premier lieu, une expression de soi-même et qu'il est ensuite un moyen de communication. Son tempérament calme, profond, minutieux et sérieux, l'isole de ses collègues.

MUKUL CHANDRA DEY

Tout favorisa l'essor du talent précoce de Mukul Chandra Dey. Il grandit sous l'égide des grands Tagore : le peintre et le poète, et accompagna ce dernier dans ses voyages autour du monde. De son séjour au Japon, Dey acquit sa belle économie de ligne et son noble traitement des choses ordinaires. Son séjour aux Etats-Unis lui apporta l'eau forte qu'il sut exploiter avec succès. Ajantâ et Bâgh l'enrichirent de la grâce et de la cadence de leur précision linéaire. Dans les écoles d'art de Londres, avec des maîtres de premier ordre, Dey donna des bases solides à sa technique. Il fit, également à Londres, des expositions qui eurent un certain succès. De retour à Calcutta, il fut nommé directeur de l'école d'art ; c'est peut-être pour cette raison que sa promesse artistique reste encore à remplir.

Dans la portraiture, la couleur et la sensibilité avec lesquelles il traduit les valeurs psychologiques sont surtout remarquables. Le vrai talent de Dey s'exprime dans ses croquis vigoureux qui suggèrent si bien les effets atmosphériques.

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Tels furent les apôtres du maître de la renaissance bengalaise. L'élan se perdit bientôt sous l'influence trop languide du passé traduit en termes trop prétentieux. Le mouvement réformiste finit par devenir rétrograde, voire ésotérique et efféminé. Un divorce s'établit entre la peinture et la vie réelle. Ce contact n'allait se rétablir que plus tard, sous une impulsion nouvelle qui allait engendrer un nouveau langage.

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D'AUTRES PERSPECTIVES

M. A. RAHMAN CHUGHTAI

La peinture de Chughtai, comme celle de l'Ecole du Bengale, a ses racines dans le génie oriental ; mais chez Chughtai c'est l'influence persane, héritée de ses ancêtres, qui domine et qui donne un caractère distinctif à son style. Il se complait dans les lignes très fines, la forme humaine amincie, aux longs doigts effilés, et dans la gamme des jaunes tirant sur le brun, rehaussée d'éclats de couleurs vives ; c'est d'ailleurs ce qui révèle la signature élégante ' Chughtai ' à travers une oeuvre qui aurait pu si facilement tourner au banal. Ses peintures à la manière de l'Ecole du Bengale sont sans importance, et c'est du jour où Chughtai se lance dans une aventure artistique personnelle que date sa production sérieuse ; il sut trouver les symboles correspondants au jeu de ses émotions avec une intégrité de vrai artiste.

Chughtai a travaillé beaucoup et dans tous les genres ; son oeuvre, trop abondante, est inégale, mais jamais au point de vue facture. On peut lui reprocher son manque de vigueur, son penchant romantique, ses sujets conventionnels, mais rarement ses harmonies de couleurs et de lignes ni la maturité de sa conception ; grâce à cela ses peintures ne sont jamais médiocres.

RABINDRANATH TAGORE

La peinture de Rabindranath Tagore n'appartient à aucune époque ; elle est faite du rythme spontané d'une imagination d'enfant et de l'expression directe du subconscient d'un primitif. Elle ne connaît d'autre impulsion que sa propre force et n'appartient qu'à elle-même. Cette peinture qui reflète si intensément le subconscient de ce poète, est née de ratures, de mots éliminés, de mauvais vers. En biffant les mots indignes de son art poétique, le poète poussa toujours plus loin le trait de sa plume jusqu'à ce qu'il en sortit des formes définies, des idées qui ne pouvaient se révéler dans le mot écrit. La contemplation de ces ratures, devenues formes, décida le poète septuagénaire à se lancer dans la peinture, non plus pour secourir, comme il disait, ses mots échoués au milieu d'un poème, mais pour donner lieu à une expression personnelle et parallèle à sa poésie. Ses premiers essais ne visaient que le développement de la ligne ; peu à peu, cependant, la forme humaine et surtout le visage humain prirent forme sous sa plume. Ces visages d'un autre monde, ces bêtes et ces forêts représentent les choses telles que les percevait le poète ; elles n'ont aucun rapport avec le monde visuel sensible, mais sont bien le fruit d'impulsions subconscientes. Tagore a réussi à exprimer le radicalisme de son époque, comme l'ont fait en Europe Kandinsky et Nolde, Modigliani même, et tout comme la naïveté du Douanier Rousseau. Depuis ses premiers croquis jusqu'à ses peintures où apparaissent des ressemblances extérieures, Rabindranath Tagore a créé toute une galerie de formes empreintes de sa personnalité et de ses visions.

JAMINI ROY

L'importance exagérée attribuée à ce peintre eût pour effet de voiler sa véritable signification par rapport à ses contemporains. Il était presque inévitable que cela eût lieu, en vue de l'oeuvre révolutionnaire de Jamini Roy vis à vis l'expression anémique de l'Ecole du Bengale. Roy sonda l'art populaire de sa province et y trouva le langage qui pourrait le mieux convenir à ses intentions. Il n'est donc pas un inventeur, son symbolisme ne lui est pas propre ; il accepta toutes faites les formules de l'art populaire bengalais, ainsi que les influences post-impressionnistes qu'il avait subies, comme équivalentes à ses émotions. En ces termes, l'artiste sent qu'il peut s'exprimer entièrement, avec seules quelques variations subtiles de sa formule ; il est devenu ainsi victime de sa virtuosité ; aussi a-t-il cessé d'évoluer.

Jamini Roy a à son actif un métier irréprochable, une ligne presque avare mais juste, une sincérité à toute épreuve, une vision esthétique claire, un sens solide de la composition et la recherche inlassable de la quintessence de l'expression. La puissance de sa technique vient sans aucun doute de son entraînement académique avec les nus et les portraits des écoles d'art. Après un court séjour dans la phase pseudo-japonaise de l'Ecole du Bengale, il se réfugia dans les traditions populaires de sa province ; il y retrouva l'inspiration première et honnête provenant d'un contact intime avec la terre. Il vécut longtemps entouré du symbolisme populaire, en absorbant la ligne fraîche, le dessin plat, les couleurs tranchantes de ces oeuvres naïves ; ainsi muni, Roy se mit à disposer selon son goût ces symboles qui devaient désormais lui servir de langage. Malheureusement, ils étaient acquis et non personnels ; le peintre en s'y bornant a arrêté son propre développement, de sorte que ce langage naïf et frais chez le peuple est devenu une série de clichés chez l'intellectuel.

Cependant, Jamini Roy, grâce à sa sincérité et à son application, a servi de ressort pour un " néo-primitivisme " dans la peinture indienne contemporaine. L'oeuvre de Roy a fait que les regards se détournent des sujets surannés et mélancoliques, pour se poser sur les traditions vivantes et robustes de l'art populaire. Il a démontré par sa peinture, l'indivisibilité de la forme et de son contenu, ainsi que la cohérence du sujet avec son expression.

AMRITA SHER-GIL

Après Abanindranath Tagore, l'artiste de plus d'importance dans la peinture moderne indienne est Amrita Sher-Gil. De père sikh et de mère hongroise, à peine agée de vingt-neuf ans, cette artiste si pleine de promesse fut ravie par la mort. Elle passa par l'Ecole des Beaux Arts à Paris et ses racines esthétiques naquirent dans le post-impressionnisme : l'influence de Gauguin et de Modigliani se fait sentir à travers son oeuvre. Mais elle se tourna vers l'Inde pour peindre (" Je doute de pouvoir peindre en Europe ; je ne puis peindre qu'aux Indes, ailleurs je ne suis plus moi-même, je manque de confiance en moi.") Ce fut donc aux Indes qu'elle forma le style pour lequel elle est connue : le rythme plastique d'Ajantâ, le classicisme de l'art goupta, la calligraphie des miniatures de Basohli et Kangra ; ce matériel reconçu en un style propre, elle s'appliqua à dépeindre une Inde vivante faite de " femmes et d'hommes aux corps sombres, le visage triste, nécessairement maigres ", silencieux, des silhouettes chargées de pathétique.

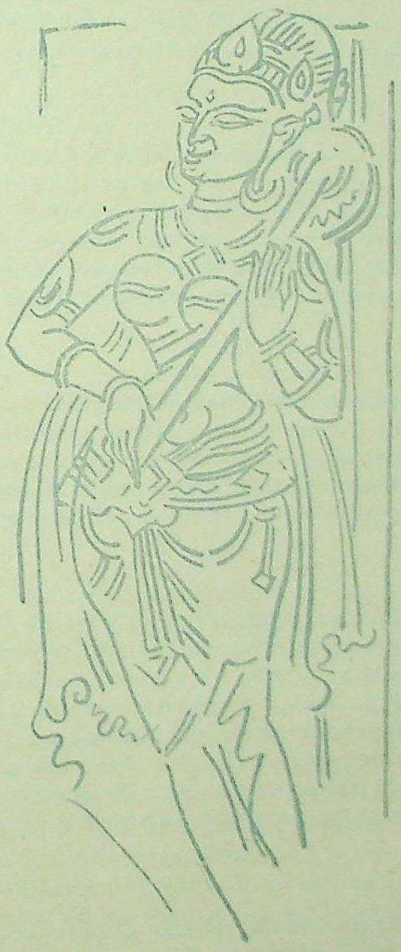
L'esprit vif et impatient d'Amrita Sher-Gil ne tolérait aucune autre école que sa propre expérience ; douée d'une sensibilité critique et dogmatique, elle fit elle-même ses découvertes esthétiques et les traduisit en termes nouveaux pour un public ébahi. " Je suis affamée d'appréciation ", disait-elle.

Au cours de sa recherche de la pureté fondamentale de la forme, Amrita Sher-Gil sut atteindre la simplicité et la vigueur de l'art primitif. Ses dernières peintures promettaient des raffinements structurels, mais son travail, tout comme sa vie et la critique de son oeuvre, devront toujours rester incomplets, ayant été interrompus par sa mort prématurée.

SANTINIKETAN

Sauf à Bombay, les effets de l'Ecole du Bengale se firent sentir à travers tout le pays. Son rôle vivifiant achevé, ce mouvement engendra des formules d'expression graphique banales et sans issue. Pendant un quart de siècle, toute une production d'imitations indignes de l'Ecole du Bengale passèrent pour la quintessence de la peinture indienne, et même pour la seule peinture indienne. Le mouvement provoqua enfin, par sa propre stérilité, une vigoureuse réaction.

Ce fut à Santiniketan, sous l'égide de Nandalal Bose, que se fit la meilleure peinture. A cette époque, sous l'influence féconde de Rabindranath Tagore les étudiants de Santiniketan, venant de toutes les parties de l'Inde, pouvaient goûter pleinement et sans contrainte, le renouveau en littérature, peinture et musique. Ils pouvaient puiser à toutes les sources d'inspiration, s'essayer à toutes les techniques et étudier tous les styles. Certains jeunes talents authentiques se révélèrent ainsi ; mais ils ne devaient jamais s'affranchir entièrement du stade un peu chaotique de leur jeunesse, probablement dû à la surabondance d'inspiration et de matériel fournis par Santiniketan.



DHIRENDRA KUMAR DEV BURMAN

Dhirendra Kumar Dev Burman, qui promettait tant au début de sa carrière, et qui, plus tard, semblait avoir trouvé sa vocation dans les peintures murales exécutées à l'India House à Londres, s'est éteint : sa peinture, devenue banale et médiocre, n'a plus rien à exprimer.

RAMENDRANATH CHAKRAVARTY

Ramendranath Chakravarty sous l'influence immédiate de Nandalal Bose, s'avéra disciple de la peinture classique indienne. Sa vision a trouvé, depuis lors, d'autres inspirations, notamment celles de la peinture française. L'élément de base de son art est une virtuosité de ligne, un héritage essentiellement oriental qu'il a su plier aux nombreuses influences qui l'ont formé. Chakravarty abandonna ces scènes anecdotiques pour représenter la vie qui l'entourait et qu'il dota du charme lyrique de sa ligne puissante. Ses nombreux voyages élargirent ses horizons et enrichirent ses ressources techniques, sans toutefois lui faire perdre ses attaches au pays natal. Toute sa peinture récente tend vers le moderne ; on peut le considérer comme rattachant le passé au présent.

BENODE BEHARI MUKHERJEE

Benode Behari Mukherjee, un homme de lettres, dont l'oeuvre fort restreinte présente une esthétique raffinée, sùrtout dans les tableaux de sa maturité. Sa ligne retient le rythme ferme et décoratif de l'art populaire de sa province bengalaise ; par la simplification progressive de ses croquis et une concentration sur l'essentiel du sujet, Benode Behari Mukherjee est arrivé presque à la sténographie, qui est d'ailleurs caractéristique de son élan d'extériorisation.

MANINDRA BHUSHAN GUPTA

Manindra Bhushan Gupta, enferré dans le symbolisme de l'Ecole du Bengale, a pu aussi exprimer sa propre personnalité, sinon l'atmosphère de son époque. Mais, si certains de ses tableaux ont de la vie, la majorité dénotent une faiblesse dans la composition structurale. Toujours fidèle aux sujets traditionnels, il ne s'est lancé que récemment dans une allégorie qui paraît au-dessus de ses forces.

SUDHIR KHASTGIR

Le caractère distinctif de Sudhir Khastgir est qu'il sait transmettre un rythme lyrique à sa peinture. La composition harmonieuse est sous-tendue de dynamisme, caril peint sous l'empire d'une inspiration intense, traduite en traits impulsifs. Khastgir est aussi un sculpteur de valeur. Sa ligne franche, qui sait si bien traiter avec finesse des sujets tendres, reproduit également l'esprit ingénu de la peinture populaire (kalighât) du Bengale, bien que les symboles et la décoration lui soient propres. Cette simplicité impulsive qu'il affecte, le porte parfois à en faire une manière qui peut devenir agaçante.

MANISHI DEY

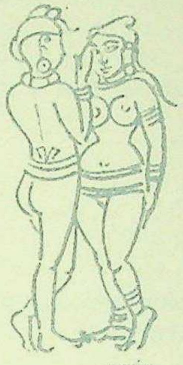
Manishi Dey défie la définition, car il a mis la main à toutes les techniques et à tous les genres : en d'autres termes, sa peinture rappelle un kaléidoscope d'humeurs passagères. Il sait être aussi méticuleux et soigneux qu'il peut être impulsif et bref ; aussi à l'aise dans les courbes délicates de la forme féminine, que dans la brutalité impudique des effets d'une famine. Cette trop grande souplesse prive sa peinture du cachet que mérite son talent incontestable.

RAMKINKAR

Ramkinkar s'exprime, lui aussi, en sculpture et en peinture ; en abandonnant le langage du classicisme indien, qui ne rendait qu'imparfaitement la force de ses émotions, il s'est formé un langage allié au cubisme. Il a cependant deux langages bien distincts : l'un pour la peinture et l'autre pour la sculpture. Il conçoit chaque oeuvre d'après la nature de sa matière première ; sa recherche de la logique de son inspiration le pousse parfois au grotesque, voire au néant intellectuel, à la négation de tout contenu esthétique. Son meilleur travail représente, en grandes lignes arides et serrées, la vie du peuple. Ramkinkar a depuis longtemps perdu la fraîcheur qui donna naissance à certains de ses tableaux ; son analyse des plans et de la logique constitue son cubisme personnel.

RANEE CHANDA

Ranee Chanda, entourée d'artistes et de peintres, est une des rares femmes de la génération précédente qui se soit consacrée à la peinture. Elle ne fut jamais de l'Ecole du Bengale, mais elle en subit l'influence ; grâce à sa nature raffinée, à son bon goût, à son talent, Ranee Chanda présente une oeuvre nettement personnelle, tout en suivant la manière de son époque. Sa ligne infiniment délicate, et l'harmonie des couleurs, donnent une cadence toute particulière à ses sujets.



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L'ECOLE DE LUCKNOW

Cette école de peinture, dirigée par Asit Kumar Haldar et Bireswar Sen, s'éloigne d'encore un cran des sources de l'Ecole du Bengale. Les directeurs étant de second ordre, l'Ecole de Lucknow, sauf quelques rares exceptions, a produit toute une génération de peintres médiocres.

A. D. THOMAS, un des meilleurs élèves de l'Ecole de Lucknow, est connu pour ses scènes de la vie de Jésus, traduites dans le style de l'Ecole du Bengale : couleurs et effets flous, avec une ligne qui est presque de la calligraphie. Il a le flair d'une utilisation savante de l'espace dont il dispose ; il arrive ainsi, dans certaines de ses peintures profanes, à une harmonie d'idées et d'exécution.

PRANAY RANJAN ROY s'est consacré exclusivement à reproduire la langueur et l'indolence aristocratiques de la miniature moghole. Il ne manie que l'aquarelle aux teintes pâles, rehaussée de temps à autre de touches de couleurs vives ; son répertoire de lignes fines, de détails décoratifs, genre moghol, et de jeunes personnes languissantes est adroitement traité, mais il lui manque l'élan de l'artiste.

K. M. DHAR a le don de la composition, qu'il emploie au service de ses créations délicates et nostalgiques. Chez lui le genre traditionnel oriental est flexible et lyrique, mais sa peinture, tout en étant sincère, manque de vocation.

BHABANI CHARAN GUE, dont le talent s'exprime surtout à l'aquarelle, est un autre de ces lyriques nés du mouvement bengalais. Il a du goût pour le décoratif et se distingue par le soin avec lequel il finit ses tableaux.

ISHWAR DASS travaille encore dans le genre moghol, mais avec cette différence : au lieu de dépeindre le faste impérial, il s'inspire de la vie sociale et familiale. Sa peinture manque de vie et est seulement agréable.

L'ECOLE ANDHRA

Promode Kumar Chatterjee forma autour de lui à Masulipatam un Groupe Andhra, influencé à distance par la renaissance bengalaise. Le nom de Kowta Ananda Mohan Sastri est à retenir : peintre de sensibilité et de vision originales, son talent en évolution témoignait déjà d'une richesse et d'un raffinement qu'auraient sans doute comblé sa plus grande maturité, mais il mourut à trente deux ans.

K. RAMA MOHAN SASTRI: Son frère, Kowta Rama Mohan Sastri, est plus fini mais moins inspiré ; son fort est le portrait, dont ceux de G. K. Chesterton et de Nandalal Bose sont les plus réussis. Malgré sa maîtrise du métier, ses autres compositions sont plates et manquent de vie.

DAMERLA RAMA RAO: Par son entraînement et par ses goûts, Damerla Rama Rao était attaché à l'Ecole de Bombay, mais il tâcha de fonder une Ecole "Andhra"—désignation géographique plus qu'actuelle, car cette école n'avait aucune attache à la tradition picturale de la province. Rama Rao tenait son inspiration du pseudo-classicisme décadent, à la grecque, en vogue à l'époque ; fait regrettable car il possèdait des dons exceptionnels et une ligne forte et gracieuse. Il mourut à vingt-sept ans, au moment où ses connaissances de la peinture classique indienne commençaient à faire éclore une inspiration authentique.

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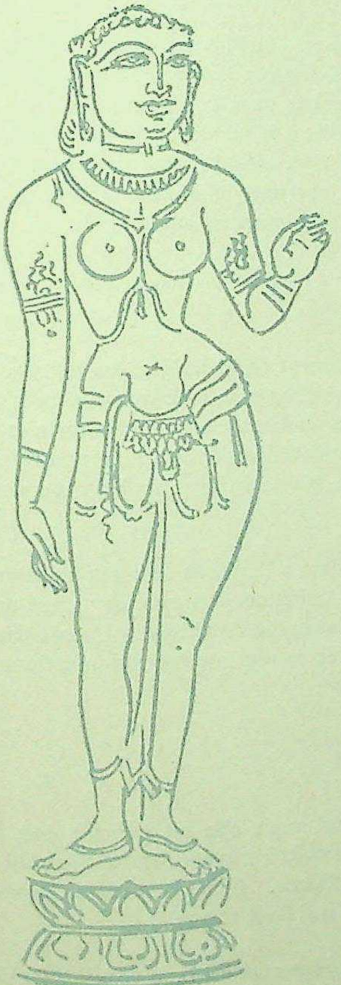
Le mouvement bengalais toucha aussi Jaipur, dans le Rajpoutana, où Sailendranath Dey s'était fixé. A part Ramgopal Vijaivargiya, l'élan original, à bout de force, ne produisit rien d'intéressant.

L'ECOLE DE L'OUEST

BOMBAY ne subit pas l'influence de la renaissance bengalaise. L'Ecole d'Art, fondée en 1837, devint sans tarder un centre de banalités, sous la direction d'instructeurs anglais, apôtres du genre occidental le plus médiocre. La nouveauté de la peinture à l'huile et les effets faciles dont elle est capable, attirèrent vite l'attention des néophytes ; en même temps, des sujets jusqu'alors inconnus—portraits, natures mortes, paysages, etc.,—firent leur apparition. Pestonjee Bomanjee et M. V. Dhurandhar sont les deux peintres les mieux connus de cette époque : le premier copia les fresques d'Ajantâ à la manière européenne, pendant un séjour dans les cavernes, et celui-ci peignit de la mythologie, style Ravi Varma.



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J. P. GANGOLY fut un indépendant que la célébre école de son contemporain, Abanindranath Tagore, ne put influencer. Non sans succès, Gangoly s'essaya à la représentation de la nature.

ATUL BOSE se distingue par ses portraits dans la tradition réaliste, choisissant les poses naturelles et éliminant les détails superflus. Il interprète avec justesse le caractère de ses sujets.

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Le portrait fut fort en vogue à Bombay, mais le travail des portraitistes les plus en vue, M. F. Pithawala et J. A. Lalkaka, ne dépassa jamais le réalisme de la photographie. Cette période stérile se termina grâce à l'influence du peintre allemand, Walter Langhammer, établi à Bombay, qui peignait en contrastes violents de couleurs avec des coups de pinceaux brusques et forts.

La Société d'Art de Bombay, centre du goût rassis et académique, organisa enfin des expositions annuelles des toiles de l'Ecole d'Art et des indépendants 'orthodoxes'. Malgré ces formidables obstacles en travers du progrès de la peinture, certains talents réussirent, grâce à ces expositions, à se frayer une voie vers la lumière.

Deux noms ressortent : V. A. Mali et V. S. Gurjar, dont le premier, muni d'une excellente technique, sut prêter de l'harmonie à ses amas de couleurs ; mais cette manière ne conduisant à rien, il s'est tourné vers de nouveaux essais qui ne disent encore rien. Le second, habile interprète de sujets de la vie courante, manque néanmoins de vie, voire de ' nationalité '.

Peu à peu la conscience de la mère patrie a pénétré même dans les centres les plus rébarbatifs, les plus attachés à l'imitation de l'occident. Sous la direction du nouveau directeur, Gladstone Solomon, et influencé par l'impulsion de ce mouvement, l'Ecole d'Art évolua un style composé des gestes de la peinture murale indienne rendus au moyen de la technique occidentale.

JAGANNATH MURLIDHAR AHIVASI, fils d'une famille de musiciens de temple vichnouite, s'inspira plutôt de la peinture rajpoute que du style de l'Ecole de Bombay. Elégant et soigné dans son travail, Ahivasi recrée le passé et dépeint les sujets actuels avec un pinceau vivant.

Dans ce grand port cosmopolite de Bombay s'effectue continuellement une fusion d'influences nombreuses et diverses. Cette ambiance devait forcément opérer des réactions violentes sur une jeune génération avide de nouveauté et de formes d'expression nouvelles. Un langage particulier à Bombay en est le résultat.

NARAYAN SRIDHAR BENDRE

Il a tout essayé, il a touché à tous les styles avec toutes les techniques. Depuis ses essais d'étudiant à l'Ecole d'Art, il tenta les grands genres indiens et moghols pour aboutir inévitablement dans l'impressionnisme français. Après de longs voyages dans la peinture d'autres pays et d'autres époques, et après avoir fait le tour du monde, Bendre s'est retrouvé indien, fidèle à la vie du pays, mais enrichi d'expériences. Il fait des découvertes avec la joie et l'entrain d'un enfant ; chaque fois c'est la découverte de ses propres émotions transmises en lignes hardies par une main sûre. Grâce à un travail intense et sincère, Bendre est arrivé à nourrir un talent qui ne promettait guère.

Y. K. SHUKLA

La peinture de cet élève de l'Ecole d'Art de Bombay trahit franchement les trois grandes influences de sa carrière : la peinture murale à la mode de Bombay, la peinture italienne avec fresques, bois, et eaux-fortes, et enfin la peinture chinoise. Cette dernière influence semblerait être la plus forte et la plus durable, car il s'y est si bien adapté que certains de ses croquis à l'encre de Chine pourraient presque passer pour des oeuvres chinoises. De tempérament et de talent flexibles, Shukla n'a encore rien donné qui soit ni personnel ni indien.

Pourtant, la peinture, et surtout la mentalité de Shukla correspondent à l'attitude cosmopolite d'une génération à la portée de laquelle se trouvent tous les langages esthétiques du monde ; c'est une génération qui tâche de se connaître elle-même, à la suite d'une atrophie esthétique. Encore dans un état chaotique, cet entrelac de genres et de traditions, tend néanmoins vers une expression nationale qui proviendrait d'un langage international.

K. K. HEBBAR

La peinture de Hebbar prend racine dans la tradition indienne, mais elle est enrichie par de nombreux apports et modalités, notamment de Cézanne et de Gauguin à travers Amrita Sher-Gil—en somme, des deux peintres qui ont le plus influencé la jeunesse indienne. Grâce à ses dons, Hebbar sait assimiler et reproduire comme siennes les diverses techniques qui l'ont formé.

Il a le sens du rythme de la ligne vivante, et par son flair pour la décoration, il tend vers la simplification de plans, de masses et de couleurs. D'une profonde sincérité, il semble avoir atteint une harmonie toute personnelle.

SHIAVAX CHAVDA

Avec sa vitalité et la diversité de ses moyens, Chavda attrappe l'impression de son entourage en lignes assurées. Par une espèce de sténographie à lui, il s'exprime en croquis, de beaucoup plus intéressants que ses toiles soit-disant terminées. Au cours de nombreuses excursions à travers l'Inde, il a acquis un répertoire visuel qui détient de la sculpture classique. Dans ses études d'animaux apparaît la réconciliation des deux éléments formatifs de son métier: la forme de l'art occidental et le symbolisme de l'art indien. Il crée l'impression du solide en accentuant les contours, et sa composition est bonne ; mais son oeuvre, bien que touffue, est inégale.

MADHAV SATWALEKAR

Ce qui fait sortir du médiocre la peinture de Satwalekar, c'est la cohérence décorative. Sa vigueur harmonieuse lui vient d'un Gauguin et d'un Matisse ; la vie villageoise apparaît pleine de rythmes, de teintes et d'espaces sous son pinceau romantique. Ses impressions de l'Est africain sont traduites en lignes à la fois gauches et pleines de couleur. Son oeuvre, qui manque de tensions esthétiques, est soutenue par la composition et l'architecture.

GEORGE KEYT

Néo-hollandais burguer de naissance, George Keyt appartient néanmoins, par la source de ses sujets, à la peinture indienne. Un artiste autodidacte, Keyt ne souffre d'aucune inhibition académique ; dans sa recherche d'une expression esthétique, il tente toujours de nouvelles harmonies de lignes et de couleurs. Il s'est préoccupé surtout d'une fusion des techniques occidentales pour traduire des sujets indiens ; les résultats en sont souvent inattendus.

Dans l'espèce, la technique de Keyt est en partie exigée par le sujet, quoique l'influence de Picasso et de Braque ressorte franchement de sa peinture ; comme ces artistes, il fait toujours subir au visage humain des transformations et des analyses au milieu de sa recherche des rythmes secrets. La ligne ample sur laquelle il construit ses tableaux est doublée des tonalités spéciales qu'il estime le mieux traduire ses intentions. Keyt s'est parfois laissé emporter par les délices de la ligne géométrique, de sorte qu'il fait de l'abstrait, voire de l'obscur, qui manque totalement de contenu émotif.

L'art de Keyt évolue sans cesse vers une expression intellectuelle. Aussi ses sujets ont-ils changé depuis les premiers temps de peintures hindoues et bouddhiques ; c'est aujourd'hui la forme humaine, le côté physique des sens qui l'intéresse. On ne peut juger son oeuvre qu'en tant que reproduction fidèle de ses intentions ; certains de ses tableaux éveillent des réactions spontanées.

Keyt est le meilleur du Groupe (19)43, cercle de rebelles de la société d'art de Ceylan. De ce Groupe font également partie Justin Daraniyagala, Harry Pieris et Ivan Peiris, qui travaillent tous un peu dans le même genre que leurs contemporains du continent indien.

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LE GROUPE D'ARTISTES PROGRESSISTES

BIEN que puisant à de nombreuses sources, la peinture de Bombay avait gardé jusqu'à présent son caractère national. La technique occidentale avait facilité l'acquisition des effets faciles, tandis qu'un cosmopolitisme obscur doublait quelques rappels indiens. Sous l'influence de ces contacts, un groupe de jeunes exaltés poussèrent vers une expression outrée, et prétendirent parler à nouveau le langage de leur pays et de leur époque, mais toujours au moyen d'un Gauguin, d'un Matisse, renforcés d'un Picasso.

C'est de ce groupement qu'hérita celui des Artistes Progressistes qui tend vers un internationalisme encore à peine formulé. Décidés à combattre le chauvinisme en art, à suivre les seules lois de l'art pur, ces jeunes indépendants frisent souvent l'anarchie ; ils n'admettent que l'intuition.

FRANCIS NEWTON SOUZA

La peinture inquiète de ce jeune goannais est le fruit de sa nature égocentrique en révolte contre une ambiance hostile. Pauvre et peu avenant, Souza s'est bâti une armature protectrice ; ses souffrances personnelles sont suppléées par celles du prolétariat de Goa. La peinture de Souza est, par conséquent, chargée de tendances socialistes exprimées en symboles qu'il aurait souhaité être ceux de son peuple, comme le faisaient Diego Rivera et Jose Orozco. Malheureusement, ce prolétariat ne sait pas accepter des symboles de sa propre misère, présentés en termes aussi brutaux.

Après avoir suivi Gauguin, Matisse, Cézanne, c'est chez Rouault que Souza trouva l'expression qui lui convenait le mieux ; c'est ainsi qu'il peint ses Christs, ses sujets religieux qui sont souvent discordants, précisément à cause de leur imagerie hindoue. Ses tableaux pâtissent d'une gaucherie de dessin et d'un archaïsme encore mal assis, mais son style a, malgré cela, un caractère personnel très prononcé.

M. F. HUSAIN

Le don de ce peintre si douloureusement sensitif qu'il en devient presque introspectif, s'exprime au moyen de teintes symboliques plus que par la vraisemblance. Husain présente ses personnages à travers sa conception de la structure dynamique, ce qui produit un effet curieux, car il dépeint le menu peuple à ses occupations journalières. Il peint des masses puissantes de couleurs soutenues par une structure linéaire hardie. Husain a été symboliste, mystique, expressionniste ; avec chaque nouveau genre il se renouvelle lui-même.

K. H. ARA

Ayant touché à une variété étonnante de genres, sans toutefois les absorber, Krishnaji Ara a enfin trouvé son vrai métier dans la nature morte. Ses premières toiles, inondées de torrents de couleurs vives, trahissaient un talent indiscipliné ; aussi, son style mesuré mais spontané est-il la récompense d'années de travail et de souffrances subies avec patience et bonne humeur. Ara tâche d'exprimer le présent sinistre au moyen du peuple ; de nature romantique, ses premiers essais ne semblaient pas annoncer l'oeuvre finie qui apparait dans ses natures mortes. Franchement lui-même, Ara ne suit aucune formule académique ; il peint pour la pure joie de l'effort et de l'expérience.

S. H. RAZA

Surtout un paysagiste rapide et spontané, Raza peint de préférence à l'aquarelle. Ses débuts furent fortement influencés par un impressionnisme facile où il exécuta des peintures vigoureuses aux couleurs exubérantes. Il eût plus tard la révélation des rapports des couleurs entre elles, et dorénavant Raza compose ses paysages au lieu de les copier. Il tenta la simplification progressive de la forme et l'orchestration de la masse des couleurs en tonalités variées ; son paysage académique devient de ce fait expressif et pensé. Raza s'est composé ainsi un langage géométrique, dégageant l'essence même des formes pour en faire des symboles. C'est par les paysages du Cashemire ourlés de rivières et les pavés détrempés de Bombay sous la pluie avec la frise agitée de parapluies que Raza cherche à rendre l'essence des formes ; cette évolution lui permit d'exécuter ses paysages Provençaux avec une simplicité extrême et une grande pureté esthétique.

H. A. GADE

Il s'occupe uniquement de l'harmonie des formes et des couleurs, et ne se soucie pas de reproduire fidèlement la réalité objective. Il cherche la forme inaperçue des objets, les disposant ensuite selon un système de pigmentation n'ayant aucun rapport avec la réalité et qui produit une compléxité étonnante. Gade retient l'attention par sa maîtrise de la couleur et son lyrisme inattendu.

AKBAR PADAMSEE

Un peintre qui oscille entre des genres aussi divergents que la sculpture primitive et la peinture de Georges Rouault et le surréalisme ; il investit ses formes stylisées de sensibilité intérieure. Bien qu'influencé par les arts populaires, ses agencements symboliques lui sont originaux ; aussi ses personnages, rigides par la disposition des plans presque monochromes et plats, sont-ils pleins de vie. Un stade transitoire dans le symbolisme lui est probablement communiqué par Salvador Dali, mais c'est Rouault qui l'a le plus profondément influencé.

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Les autres peintres modernisants de Bombay se distinguent surtout par leurs bonnes intentions.

ABHAY KHATAU

Amateur passionné de l'opéra européen, Abhay Khatau y puise en grande partie son inspiration. Ses tableaux jaillissent de l'élan créateur de ses premières impressions, traduites en couleurs et rythmes hardis. Sa peinture est étrangement harmonisée avec la musique, et il réussit ainsi des compositions d'une virtuosité architecturale qui rappelle en quelque sorte l'ensemble d'un opéra. C'est un peintre puissamment moulé par la peinture occidentale, mais surtout par l'impressionnisme. Les oeuvres plus récentes de Khatau témoignent de la simplification du dessin, et de l'usage plus discret du coloris.

LAXMAN PAI

Un autre peintre de talent qui s'est formé un genre personnel et naïf, qui consiste de formes stylisées disposées en motifs décoratifs. Ses lignes sont fortes et ses couleurs pleines de contrastes ; où il excelle c'est lorsqu'il exprime ses souvenirs de Goa, son pays natal. La forme chez Pai est devenue une formule qui rappelle en quelque sorte les bas reliefs egyptiens ; ce style est fastidieux par la constante répétition des formes massives et immobiles, et sans expression.

S. B. PALSIKAR

Ses aquarelles sont raffinées et ont de la valeur esthétique, mais trop souvent Palsikar gâche ses meilleurs morceaux par un symbolisme aussi inutile qu'obscur. Son travail est le reflet d'un esprit en quête d'équivalences visuelles des émotions qui le tourmentent.

A. A. ALMELKAR

Au début un paysagiste d'impressionnisme facile, dont la méthode consistait à superposer les pigments à l'aquarelle de la même façon que ceux à l'huile, afin d'obtenir des effets libres. Ses peintures, bien qu'imprégnées d'une certaine gaîté, sont peu originales et manquent de fond artistique. Plus récemment, sans doute inspiré par l'art populaire, Almelkar s'est essayé dans des compositions stylisées qui témoignent d'une nouvelle direction.

G. M. HAZARNIS

Ne s'étant pas encore forgé un style personnel, Hazarnis reflète à travers ses paysages impressionnistes l'influence d'un Pissarro et d'un Sisley. L'usage lyrique et délicat du blanc dans une composition de contrastes subtils, ainsi que son sens de la structure, indiquent qu'il ne manque pas de talent.

S. V. WAGHULKAR

Jadis peintre de nus voluptueux et statuaires, il s'est réhabilité en représentant l'actualité au moyen de compositions structurales. Son talent mûri a donné de bonnes toiles, lorsqu'il ne s'égare pas dans les imitations genre moghol ou rajpoute.

SUSHILA YAWALKAR

D'abord musicienne et danseuse, elle s'est tournée vers la peinture à l'instar de son mari, Nagesh Yawalkar, lui-même peintre et sculpteur. Sushila Yawalkar a aussi entrepris la sculpture, mais avec peut-être un peu trop d'empressement. Comme elle n'a suivi aucune discipline, elle a trouvé une notation personnelle où son maniement romantique de la couleur joue plus souvent dans les tonalités sombres. Elle joint à un instinct dramatique, le don de dégager le caractère secret de ses sujets et par moments elle a une fraîcheur enfantine et fine.

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LE GOUJARAT

Les banalités oléographiées de Ravi Varma trouvèrent en Goujarat (Inde de l'Ouest) des imitateurs dévoués, et la peinture s'en ressentit pendant longtemps. L'exemple du Bengale produisit ses réactions vers les styles indiens, surtout vers le rajpoute, et forma ainsi une expression à la fois religieuse et mystique dans le genre classique. Le progéniteur de ce mouvement, Ravi Shankar Raval, fonda une revue destinée à devenir la voie d'extériorisation de cet art. Peintre de sujets religieux, ses tableaux sont animés par son sens lyrique et l'organisation savante, mais c'est comme precepteur qu'il est le mieux connu : c'est lui qui forma les meilleurs peintres de sa province, notamment Kanu Desai. Ce dernier apprit sa virtuosité technique à Santiniketan ; ses sujets respirent l'air et l'allure de sa province malgré son aventure malencontreuse dans le genre de Chughtai. Somalal Shah et Rasiklal Parikh sont également des peintres bien formés ; néanmoins et peut-être sous l'influence de Promode Kumar Chatterjee qui y fit un séjour, la peinture du Goujarat n'est qu'un reflet provincial de l'Ecole du Bengale et elle manque de caractère propre.

L'INDE CENTRALE

L'ÉCOLE d'art d'Indore, sous la direction du vénérable Deolalikar, fut avant tout un centre régional, qui se développa loin des vogues et clichés artistiques de Bombay. N. S. Bendre et Manohara Joshi, deux élèves de cette école, abandonnèrent la province pour les horizons plus vastes de la métropole. D. J. Joshi, par contre, ne s'expatria pas ; il est devenu le peintre du pays et de la vie de province.

DEOKRISHNA JOSHI

Un maître du dessin avec le don d'orchestrer ses couleurs. Il est le peintre du pays Malwa, de la rivière sacrée Narbadda et de la chaîne des monts Vindhyas, ainsi que des temples, des forteresses et des bourgades de l'Inde Centrale. Cependant, il est plus qu'un simple copiste, car il fait sentir les nuances légères de l'atmosphère. Sa peinture est empreinte de la gaîté et de la clarté du pays, mais son oeuvre, de métier irréprochable, manque malgré tout, de signification.

MANOHARA JOSHI

Un paysagiste doué fait aussi des abstractions du genre surréaliste qui valent peu de chose : il lui manque la foi ardente et le geste de Salvador Dali, dont il veut être l'émule. Il essaie également de représenter les conflits sociaux, mais sans grand succès.

GOVARDHANLAL JOSHI

Peintre enthousiaste de la vie des tribus Bhils, il est aussi un virtuose ; ce don lui permet de rendre avec une fidélité saisissante la joie et la grâce spontanées de ce peuple hardi. La ligne rythmée de ces femmes basanées aux vêtements bariolés et bijoux voyants, devient chez lui une composition souple de gestes et de mouvements. La peinture coule dans ses veines, car Govardhanlal Joshi est fils d'une ancienne famille de peintres affectés au temple de Nathdwara du Meawar ; encore enfant, il copiait directement au pinceau la statuaire classique ; mais c'est le paysage rajpoute aux abondantes richesses émotives qui l'inspire. Sous cette exubérance apparente de couleurs et de mouvements, la peinture de Govardhanlal Joshi est disciplinée et parfaitement conçue.

LE GROUPE DE CALCUTTA

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La renaissance artistique opérée par l'Ecole du Bengale suscita en temps voulu une réaction violente ; des jeunes artistes héritiers de la tendance générale contre le conventionnel, formèrent un groupement dans lequel s'unissaient leurs aspirations vers un renouveau. Le Groupe de Calcutta comprend des peintres aux styles distincts et personnels ; ils ont attaqué de façons différentes le problème de l'expression. L'art classique indien n'est plus, comme pour l'Ecole du Bengale, le type primordial à imiter; bien qu'il leur serve de base. Le Groupe de Calcutta puise sa force dans le désarroi qui perce à travers la peinture européenne moderne et ses efforts sont les refiets de la vie et des conflits contemporains.

RATHIN MAITRA

Essentiellement le peintre des mouvements, des couleurs, du rythme, de la misère et de la souffrance, de l'actualité, Maitra s'est créé un style inspiré de la vigueur de l'art populaire bengalais et du raffinement de ligne rajpoute. Le choix de ses sujets, comparé à celui de ses devanciers, est révolutionnaire, et son oeuvre vibre de l'intensité de ses émotions libérées. Grave ou joyeux, tour à tour, c'est la vie sous tous ses aspects qu'il reproduit.

PARITOSH SEN

Malgré la vivacité et l'entrain de son travail, Paritosh Sen tâtonne encore. Il s'est essayé à tous les genres depuis le classique indien jusqu'au post-impressionnisme, en passant par l'art égyptien et l'art chinois ; son style n'est pas encore formé. Van Gogh et Gauguin constituent chez lui les deux influences prédominantes ; mais c'est le paysage aux lumières ondoyantes et aux couleurs chaudes de la campagne bengalaise qui alimente son inspiration. Il a le sens décoratif et sait investir ses sujets traditionnels de pulsations modernes.

PRANKRISHNA PAL

Toute sa peinture affecte une gamme sombre et pleine de retenue ; mais son coloris sait être d'une subtilité exquise. A part ses visions métaphysiques, Pal ressent la désespérance et le morbide ; il est difficilement compris à cause de sa retenue et de sa sobriété. Ses sujets sont plus souvent symboliques qu'épisodiques.

MAKHAN DUTTA GUPTA

D'un talent qui exige une expression immédiate et rapide, Dutta Gupta produit des effets aussi frustes qu'ils peuvent être finis et pensés. Par conséquent, son dessin est un exploit de vitesse. Quoique fortement influencé par Degas, il ne se préoccupe guère du mouvement extérieur des formes, mais au contraire de leur angoissante urgence d'expression. Pour bien faire, il lui faudrait une cohérence immédiate de forme et d'exécution ; son dessin se ressent de cette déficience.

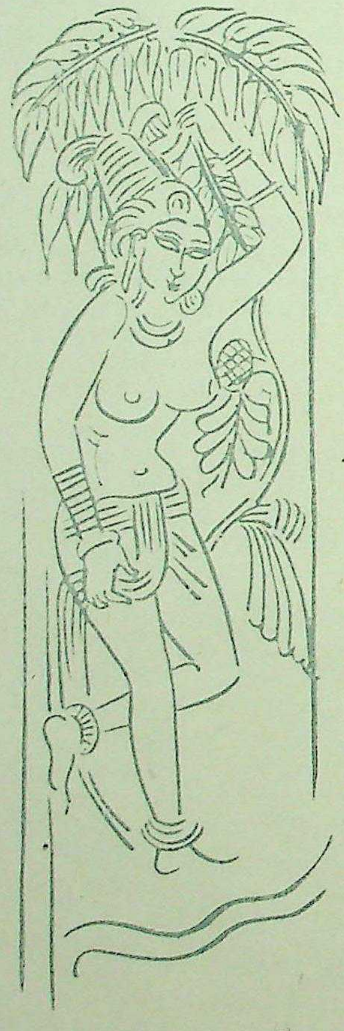
SHEILA AUDEN

En dehors du Groupe, l'artiste de Calcutta qui compte le plus dans la peinture indienne contemporaine, est Sheila Auden. Son esthétique sincère et sa maîtrise du dessin produisent un style franc et naïf. Une ligne vivace doublée de l'usage courageux des couleurs primaires fait sa force, car elle tient ces qualités directement de l'art populaire bengalais et non par l'intermédiaire de Jamini Roy, qu'elle admire beaucoup par ailleurs, et dont ses peintures sembleraient être inspirées. Des visites à Munich, à Londres et à Vienne, suivies d'un séjour au Tibet, ainsi que des échos d'El Greco, de Modigliani et de la sculpture nègre ont tous contribué à la formation de son style, qui lui est devenu personnel.

KALYAN SEN

Cet artiste manie deux styles, en apparence dissemblables : l'un est basé sur l'Ecole du Bengale, tandis que l'autre reflète carrément l'influence de l'Ecole de Paris, exprimée en gouaches et encres grasses. Pour obtenir des effets scintillants, il vernit parfois ses tableaux. Néanmoins, les deux styles ont pour base un sens solide du dessin et du rythme de la couleur, guidé par une sincérité parfaite. Cette même base lui permet d'imprégner de la même inspiration une manière occidentale et le genre de l'Ecole du Bengale.

DELHI



LE Centre de Delhi est davantage un caravansérail qu'une école proprement dite. Les talents divers dont il est composé jouissent de l'appui officiel et bénéficient de la curiosité des corps diplomatiques affectés à la capitale. Trop souvent les expositions de peintures n'ont de valeur que par les gros personnages qui les inaugurent ; elles offrent rarement de réelles oeuvres d'art.

SAILOZ MUKHERJEA

A travers l'oeuvre d'avant garde de Sailoz Mukherjea se retrouve une connaissance de la tradition picturale indienne. Mais c'est l'esprit et non la forme de cette tradition qu'il cherche à reproduire au moyen d'équivalences à lui. Son genre est franchement moderne inspiré d'un Matisse et d'un Modigliani ; sensible aux choses courantes, il peint son entourage : femmes autour du puits, ouvriers, place de marché. D'humeur gaie, ses longs personnages effilés vibrent dans la lumière et le vent.

ABANI SEN

Les tableaux de ce peintre élevé dans l'infortune récèlent le désespoir et la misère ; mais son oeuvre n'est pas composée uniquement de ces accents farouches, car il sait exprimer des sentiments tendres et délicats. L'influence de Van Gogh et son admirable économie de ligne donnent à son oeuvre une plénitude d'expression.

SATYEN GHOSAL

Les rythmes structurels de Satyen Ghosal partent de la fusion plastique des masses et des lignes ; ce sont comme des mosaïques aux tonalités délicates et paisibles dont l'agencement est voulu, et qui produisent des effets monochromes. La simplification de son dessin frise parfois le schéma ; parfois aussi il gâche ses peintures par un pointillisme superflu.

BISWANATH MUKHERJI

Sous un métier d'apparence rudimentaire, Biswanath Mukherji possède un talent authentique. Ses lignes spontanées et précises sont plus que des impressions premières ; l'élan chargé d'intentions entame le sujet sans s'attarder sur les détails. La souplesse de son pinceau et sa maîtrise de l'encre de Chine prêtent toute une gamme de tons à ses monochromes ; aussi se base-t-il en ceci sur la technique chinoise.

BIREN DE

Un portraitiste doué, il rend le caractère personnel de ses modèles en lignes impulsives mais assurées. Son style tient davantage de la peinture anglaise que de la française ; il crée les traits du visage par la juxtaposition de tons, et ne donne aucune ligne de contour. Biren De se sent cependant plus heureux avec la peinture où les exigences de la ressemblance n'existent pas ; il est, en somme, à mi-chemin de l'abstrait, où il crée des choses intéressantes.

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DELHI SILPI CHAKRA

Ce cercle d'art fut formé le 25 mars 1949 par un groupement d'artistes progressistes irrités par l'incapacité des sociétés d'art. Les débuts, animés de bonnes intentions, furent encourageants ; bien que cette première flamme soit moins vive aujourd'hui, le cercle travaille encore. Les buts du cercle étaient de favoriser la création artistique qui serait une expression totale de la vie courante ; il s'agissait également d'éveiller l'intérêt du public, de créer des réactions aux messages des peintres. La majeure partie des membres sont des réfugiés, déracinés de la province natale ayant trouvé asile à Delhi.

BHABESH SANYAL

Les sources du talent de Sanyal jaillissent des secousses des circonstances sociales ; il essaie de comprendre son époque et ses réflexes sur la destinée humaine, et il voit son sujet du côté sombre plutôt que du souriant. L'art de Sanyal est l'expression spontanée d'une âme sensible pleine de sympathie, à la fois perplexe et déroutée par son entourage. Aussi doué pour la sculpture que pour la peinture, il manie l'huile comme l'aquarelle, avec maîtrise sur une très grande variété de sujets. La simplification progressive de sa ligne et des couleurs lui permet d'obtenir une harmonie subtile des formes essentielles.

K. S. KULKARNI

Une oeuvre typique des deux tendances qui se disputent aujourd'hui la peinture indienne : une profonde loyauté nostalgique pour la tradition du pays, contrecarrée par les influences modernisantes ayant leurs racines en France. Le succès de Kulkarni dépendra de sa capacité de fusionner ces deux courants. Là où il les harmonise, il arrive à des rythmes personnels.

PRANNATH MAGO

La peinture de Prannath Mago renferme, malgré son obsession de la vie courante, des éléments durables ; influencé jusqu'au dernier coup de pinceau par Van Gogh, sa personnalité se manifeste néanmoins à travers ses compositions. La construction du tableau et la manière de traduire les formes lui sont très personnelles ; son sens de la décoration est dépourvu de tout mauvais goût et il sait insuffler une signification transcendante aux sujets les plus banaux.

KANWAL KRISHNA

Peintre de paysages neigeux, le blanc soutenu par les tons des ombres constitue sa force. Sa remarquable virtuosité avec l'aquarelle le porte parfois à se contenter d'effets, en négligeant la part du contenu émotif. D'une main aussi rapide que son oeil agile, il sait attraper au vol les scènes avec une économie de traits qui rappelle le croquis chinois ; mais il peut aussi composer des paysages avec grande précision de lignes et de couleurs.

DEVAYANI KRISHNA

Comme son mari, Kanwal Krishna, cette jeune femme est peintre ; son style, très différent du sien, est marqué de qualité plastique. Elle a fait une série de portraits de types raciaux, lors de ses expéditions dans les Himalayas avec son mari, mais c'est avec des compositions de jouets populaires qu'elle est le plus à l'aise.

DINKAR KOWSHIK

Les impulsions de son oeuvre viennent de l'art primitif, un expressionnisme qui va, dans sa pensée, au delà de la forme extérieure. Certaines de ses études d'animaux rappellent l'art d'Altamira, quoique le caractère dont il les investit les défende de pures imitations. Maître aussi des raffinements de la peinture classique indienne, ses portraits de types témoignent d'une vigueur et d'une esthétique qui lui sont propres. Il suit seul sa voie dans laquelle il a une foi entière.

HARKRISHAN LAL

Ses compositions de paysages et de scènes familières sont formées par un pinceau puissant. Il aime à entasser les couleurs pour obtenir des riches effets plastiques ; il arrive ainsi à une grande luminosité, ayant volume et profondeur. Malgré cette vigueur et son sens de l'architecture, il a des gaucheries de dessin qui gâtent ses compositions.

DAMAYANTI CHOWLA

Elle se distingue par son sens exquis de la couleur, qu'elle sait arranger en contrastes de rythmes et d'harmonies. Sa composition excellente est équilibrée justement par les tonalités. Damayanti est peintre innée ; elle ne s'inspire que de ses propres émotions, et les symboles de son langage ne sont ni dérivés ni forcés.

DHANRAJ BHAGAT

Essentiellement un sculpteur, il s'exprime aussi par la peinture. Chose curieuse, ses paysages, sujets préférés en peinture, ne reflètent pas les angoisses d'esprit qui font partie intégrante de ses sculptures. Sa peinture est gaie, pleine d'air et de lumière.

PRABHA RASTOGI

De nombreux motifs et des techniques diverses apparaissent dans la peinture de Prabha Rastogi qui expérimente encore vers un langage personnel. Ses sujets sont tous inspirés des tâches ordinaires des gens autour d'elle : femmes ramassant des feuilles, ouvriers au labeur, constructions d'immeubles. Elle sait imprégner ses toiles de calme et de repos et, bien que se préoccupant davantage de la forme que de la ligne, elle arrive à suggérer la troisième dimension par des effets subtiles de teintes contrastées.

MADRAS

L'EXEMPLE de Devi Prasad Roy Chowdhury, Directeur de l'Ecole des Arts de Madras, a poussé ses élèves à se former un style tout personnel. Leur vision ample et fraîche qui leur vient de cette aventure passionnante, et leur technique ferme et assurée sont nourries de l'élan artistique Andhra et dravidien. Leur oeuvre témoigne d'un travail bien accompli et d'une promesse féconde. Tout en prenant conscience des manières en vogue, et n'y succombant pas, les peintres de Madras respirent une sincérité limpide qui insuffle une vie nouvelle dans la peinture indienne contemporaine.

K. MADHAVA MENON

Le caractère spécial de ce peintre du Malabar est sa perception délicate de la grâce des créations de la nature ; il traite ses oiseaux, ses bêtes, ses plantes en individus et non en accessoires à un paysage. Il dessine d'une main infiniment patiente les moindres détails de plumages et de feuilles, sans pour cela perdre l'unité voulue de la composition. Sa méthode et son application rappellent les ouvrages moghols et rajpoutes.

K. C. S. PANIKER

La note dominante de la peinture de Paniker est un réalisme courageux. Par conséquent, c'est la peinture à l'huile qui lui vient naturellement, bien qu'il manie l'aquarelle avec beaucoup de souplesse. Ses tableaux sont des constatations au message direct ; sa manière, adaptée à son tempérament, est de travailler à grands coups de pinceaux gonflés de couleurs pures et inaltérées, produisant ainsi de beaux effets de plasticité. Les grandes compositions de Frank Brangwyn et les impulsions émotives de Millet constituent les influences majeures de son développement. Ayant enfin dépassé le stade de paysages aux palmiers courbés sous les vents humides de la mousson, Paniker a pris pleine conscience du rôle social de la peinture ; mais, à force de vouloir traduire le transcendant, il touche à l'allégorie. D'un excellent métier, Paniker conçoit plutôt en couleurs qu'en lignes : la forme est créée et moulée par la couleur ; sa composition est compacte et sans erreurs.

SUSHIL KUMAR MUKHERJEE

Disciple dévoué, Sushil Kumar Mukherjee avait tôt reproduit la technique et l'expression de son maître Devi Prasad Roy Chowdhury ; s'étant affranchi, en quelque sorte, son caractère apparaît surtout dans des paysages décoratifs qui sont, à vrai dire, imprégnés de Van Gogh. Ses meilleurs tableaux sont un mélange heureux de décoration et de technique : il voit l'homme insignifiant vis à vis une nature immense et souligne cet effet par des couleurs mélancoliques.

P. L. NARASIMHAMURTHY

Il n'est pas aisé de distinguer le style de P. L. Narasimhamurthy de celui de K. Sreenivasulu, probablement parce qu'ils s'inspirent tous deux de la peinture médiévale Andhra, dont ils sont de dignes héritiers. Ils ont collaboré dans la reproduction exacte, pour le gouvernement de Madras, des panneaux du célèbre temple de Lepakshi, dans le pays Andhra. Des deux, c'est Narasimhamurthy qui possède le plus d'intuition ; sa sensibilité cherche toujours, au cours de ses aventures esthétiques, des expressions nouvelles et profondes. Il a une foi ardente dans sa vocation, et son soi-disant ' primitivisme ' est bien plus une tradition pleinement absorbée qu'une manière acquise. Ses compositions de personnages, en apparence un peu gauches, sont chargées de vie intense, de décision et de bon goût. De la discipline classique qui l'a formé lui vient sa préférence pour les sujets mythologiques.

K. SREENIVASULU

Un peintre dont le talent spontané s'exprime en grands traits amples et soignés aux couleurs savamment spontanées ; sa peinture est décorative et pleine de gaîté franche. Il prête aux sujets ordinaires une importance inattendue en y faisant ressortir les rythmes intimes. Certaines compositions, par exemple où il contraste la souplesse d'une courbe avec l'élan d'une ligne droite, sont admirables ; d'autres, tels ses jouets de bois, reproduisent le symbolisme de l'art populaire Andhra qui a nourri son talent. La manière des grandes peintures murales de sa province domine toute une série de ses tableaux ; mais, ce n'est pas de l'imitation, car les personnages stylisés ont une vigueur à eux.

S. DHANAPAL

Un professeur de dessin qui s'exprime bien en croquis à l'encre de Chine, fait très bien aussi l'aquarelle impressionniste et surtout des études d'oiseaux. L'esprit classique exigeant un travail méticuleux, soit au pinceau soit au crayon, lui suggère et fait qu'il réussit ses meilleurs morceaux ; malgré ses intentions et ses années de pratique, son oeuvre manque de distinction.

MOKKAPATI KRISHNAMURTHI

Mokkapati Krishnamurthi se distingue par le raffinement et la délicatesse de sa ligne bien assise. Il accomplit de savantes compositions et sait rendre la noblesse et la beauté de sujets simples ou familiers. Il puise surtout pour ses sujets dans la littérature classique et nourrit ses tableaux d'allégories.

H. V. RAMAGOPAL

Ramagopal a l'étoffe d'un maître du dessin et c'est dans le portrait qu'il se montre le mieux ; le trait sûr est décisif. Son travail en couleur est inégal : il semblerait que le dessin, si complet en lui-même, s'appauvrisse par l'application de pigments moins bien pensés.

EPILOGUE

La peinture indienne contemporaine, affranchie enfin de la légende et de la littérature, tend à s'intégrer à l'expression artistique internationale. Elle tâche de se former à l'évolution des conditions sociales, et à chaque pas, une nouvelle prise de conscience exige d'autres valeurs esthétiques, constamment remises en cause. Les principaux mouvements tendent donc vers l'expérimentation et accusent, de ce fait, un état de transition ; l'inspiration est retravaillée sans cesse. Le peintre s'efforce d'interprêter une ' réalité ' différente, une vérité obsédante qui le pousse à trouver de nouveaux symboles d'expression. Passée au delà de la simple représentation, la peinture est un instrument de critique conçu dans l'esprit du peintre ; il peut, en héritier d'une tradition, lui emprunter son langage de forme et de coloris, mais c'est lui qui crée les signes correspondants à sa perception. Si ce style est dérivé, une certaine connaissance des sources de son inspiration, historiques ou contemporaines, est alors nécessaire pour le comprendre ; pour sa part, le public, s'il retrouve ces concordances, finit un jour par l'accepter. Si, d'autre part, l'oeuvre est originale, l'étrangeté même des symboles fait qu'elle est repoussée et le peintre de plus en plus incompris s'isole.

Mais ce même peintre se consacre tout d'abord à réaliser en un langage personnel les sensations qui l'étouffent et tandis qu'il s'épanche, il n'a aucune conscience de son public. Or, l'appréciation d'une oeuvre d'art présuppose dans l'esprit récepteur une capacité d'atteindre les mêmes altitudes émotives que le peintre qui, somme toute, s'adresse d'abord aux émotions. Il se soustrait au monde phénoménal de la vraisemblance pour éprouver des valeurs esthétiques pures et absolues : forme et couleur dégagées de l'immédiat reparaissent alors en motifs aux valeurs intrinsèques. Ainsi, plus le peintre est original, plus il est " expressionniste " et plus le symbolisme de son langage est personnel, plus son oeuvre devient incompréhensible. L'art, qui est l'expression de l'homme, est ainsi dépouillé de son humanisme et devient géométrique, analytique, cynique : un abîme s'ouvre alors entre le peintre, rebuté dans sa tour d'ivoire, et la société humaine. Ce n'est pas en tant que grammairien, technicien, expérimentateur ou analyste, même s'il possède de nombreuses ressources d'invention, qu'il intéresse son public ; pour être compris, le message de l'artiste doit s'insérer dans un contexte humain.

Or, aucun peintre ne s'adresse à son époque, et fort peu d'artistes ont été compris de leur temps ; c'est le recul, parfois de plusieurs siècles, qui dispose à l'appréciation de son oeuvre. Il est vain d'attacher l'artiste à son entourage, de l'amener sous l'aile protectrice du mécénat ou de la faveur publique ; l'art ne va pas au peuple, mais c'est celui-ci au contraire qui doit aller à lui, s'il en est capable. Il n'y a pas d'art démocratique, pas d'art créé sur commande, puisque l'artiste ne se laisse pas assujettir ; et comme il ne se rattache pas à son époque, il ne peut être jugé sur le plan géographique ou de race ; son oeuvre n'admet que le seul critérium universel de l'esthétique, non pas comme peinture indienne mais comme oeuvre d'art, car la peinture indienne ne détient d'aucun canon ésotérique. Le symbolisme d'une expression picturale est bâti de couleur et de forme et il n'a besoin d'aucune référence littéraire ou légendaire pour être jugé.

Bien que les accents régionaux et l'influence de traditions diverses y apportent des variantes, l'art d'aujourd'hui est un langage international compris par tout le monde. L'âge moderne, en supprimant les frontières géographiques, a élargi les horizons de l'esprit, et l'art hérite de ce commerce esthétique. C'est donc dans le contexte de ces tendances actuelles qu'il faut placer la peinture indienne.

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NOTES BIOGRAPHIQUES

Jagannath Murlidhar Ahivasi, né le 3 juillet 1901 ; étudia à l'Ecole des Arts de Bombay où il enseigne actuellement. Il a fait des peintures murales au Secrétariat de Government House à New Delhi, et il y a des collections de ses peintures avec le gouvernement de l'Inde, au Prince of Wales Museum à Bombay, et chez le Maharaja de Patiala.

A. A. Almelkar, né le 4 mars 1918, étudia avec des professeurs particuliers et à l'Ecole des Arts de Bombay.

Krishnaji H. Ara, né à Hyderabad (Dekhan) en 1913 dans l'indigence. Avec peu d'instruction il alla gagner sa vie à Bombay, d'abord comme domestique, puis comme méchanicien d'automobiles ; une famille japonaise chez qui il travaillait remarqua son talent et l'aida à s'instruire. Ses peintures se trouvent dans la galerie du Baroda Museum.

Sheila Auden, née en 1914, étudia avec Devi Prasad Roy Chowdhury et à l'Oriental School of Art de Calcutta. En 1936 elle obtint une bourse pour l'Allemagne où elle étudia à la Kunstgewerbeschule de Munich, ensuite à la Commercial School of Arts and Crafts et à la Westminster School of Art à Londres. Elle fit des voyages d'études en Italie, en France, Scandinavie, et Hongrie et a beaucoup voyagé sur les frontières des Himalayas.

Narayan Sridhar Bendre, né le 21 août 1910, étudia à l'université d'Agra et à l'Ecole des Arts d'Indore, Inde Centrale. Il fit un tour du monde en 1947, et est maintenant professeur de peinture à l'université de Baroda. Il a une collection dans la Galerie du Baroda Museum.

Dhanraj Bhagat, né dans l'indigence à Lahore en 1917 ; d'abord sculpteur, est aussi peintre de valeur. A la division du Panjab il se réfugia à Delhi où il travaille à la Polytechnique.

Atul Bose est né en 1898 et étudia à l'Ecole des Arts à Calcutta. Une bourse de l'université de Calcutta lui permit d'étudier à Londres ; il voyagea à travers l'Europe. Il fit les portraits de la famille royale à Windsor Castle et à Buckingham Palace pour le gourvernement de l'Inde ; un des principaux fondateurs de l'Academy of Fine Arts de Calcutta.

Nandalal Bose est né le 3 décembre 1883. Etudia d'abord pour être ingénieur, comme son père, puis préfèra suivre les cours d'Abanindranath Tagore (1905). Il était de l'expédition Lady Herringham pour copier les fresques d'Ajantâ (1909-1911). Ses collections principales sont dans : l'Indian Museum à Calcutta, au Sri Chitralayam à Trivandrum, au Kalâ Bhavana de Santiniketan, à l'Asutosh Museum of Indian Art à Calcutta, dans la Galerie du Jaganmohan Palace à Mysore, et dans les collections privées de A. N. Tagore, P. N. Tagore, Kasturbhai Lalbhai, Gautam Sarabhai, J. H. Cousins. Il est depuis trente ans le Directeur du Kalâ Bhavana (école d'art) de Santiniketan.

Dhirendra Kumar Dev Burman est né à Tipperah, au Bengale de l'est et étudia à Santiniketan (1912) avec Asit Kumar Haldar et Nandalal Bose.

Ramendranath Chakravarty, né en octobre 1902 à Agartala dans l'état de Tripura, étudia à l'Ecole des Arts de Calcutta et au Kalâ Bhavana à Santiniketan. Pendant un voyage d'études en Europe, il apprit l'eau forte et l'aquatint de W. P. Robins, gravure sur bois d'Eric Gill, la pointe sèche de Sir Muirhead Bone. Il est Directeur du College of Art à Calcutta. En 1948 il organisa la section indienne de l'Exposition d'Art Moderne de l'UNESCO à Paris et à Londres.

Ranee Chanda, née le 30 septembre 1912, est la soeur des peintres Mukul Dey et Manishi Dey. Etudia à Dacca (Pakistan Est) et au Kalâ Bhavana (école d'art) de Santiniketan. Ses peintures ont été vues à l'exposition de l'UNESCO à Paris (1946).

Promode Kumar Chatterjee, peintre dans le style occidental, étudia avec Abanindranath Tagore (1914) après un pélerinage dans les Himalayas.

Ses peintures se trouvent au Sri Chitralayam à Trivandrum, et dans la Galerie du Jaganmohan Palace, Mysore.

Shiavax Chavda, né le 18 juin 1911, étudia à l'Ecole des Arts à Bombay, à la Slade School de Londres, et à l'Académie de la Grande Chaumière à Paris. Il étudia la peinture murale avec Vladimir Polunin.

Devi Prasad Roy Chowdhury, né à Rangpur (Bengale) en 1899, étudia avec Abanindranath Tagore et Boiess, un peintre italien. Il a était cycliste acrobate, broyeur de couleur et champion de lutte. Ses oeuvres figurent dans les collections de S. V. Ramaswami Mudaliar à Madras, Sri Chitralayam à Trivandrum, et dans le Jaganmohan Palace à Mysore.

Damayanti Chowla (née Batra) le 5 avril 1920, et étudia au College for Women à Lahore. Elle est autodidacte.

M. A. Rahman Chughtai, né le 21 septembre 1897, d'une ancienne famille de peintres persans ; son ancêtre, Ahmad, fut l'architecte en chef de l'empereur moghol Chah Jahan. Autodidacte, il compléta son éducation artistique au cours de deux voyages en Europe. Ses peintures ont été montrées à Londres, à Paris, à Berlin et à Philadelphie. Il a des collections dans la galerie du musée de Baroda, au Sri Chitralayam à Trivandrum, au Jaganmohan Palace à Mysore, et au Prince of Wales Museum à Bombay.

Ishwar Dass prit des leçons privées de P. R. Roy puis étudia à l'Ecole des Arts de Lucknow. La Galerie du Jaganmohan Palace à Mysore possède quelques unes de ses peintures.

Biren De, né le 8 octobre 1926, étudia quelque temps au Carmichael Medical College à Calcutta, puis joinit le College of Art de la même ville, le quittant deux mois avant de compléter le cours Venu à Delhi il suit sa vocation de peintre. Ses tableaux ont été exposés au Salon de Mai à Paris (1951).

Kanu Desai étudia au Gujarat Vidyapith et à Santiniketan. Ses tableaux se trouvent dans la Galerie du Baroda Museum, Sri Chitralayam à Trivandrum, et à la Galerie du Jaganmohan Palace à Mysore.

Manishi Dey, frère de Mukul C. Dey et de Ranee Chanda, a été formé par Abanindranath Tagore tout en faisant son éducation à Santiniketan. Ses peintures sont au Sri Chitralayam à Trivandrum, à la Galerie du Jaganmohan Palace à Mysore, et dans de nombreuses collections privées en Inde.

Mukul Chandra Dey est né en juillet 1895 et étudia à Santiniketan (1907), visita le Japon et l'Amérique avec Rabindranath Tagore ; il fit des expositions à San Francisco, Chicago, et à New York ; entra ensuite à la Slade School of Art à Londres, et prit des leçons de Sir Muirhead Bone, Henry Tonks, et W. W. Russell. Il étudia ensuite au Royal College of Art de South Kensington avec Sir William Rothenstein, et fit des exposition à la Royal Academy de Londres et au New English Art Club à Londres (1922-1923). Des collections de ses oeuvres se trouvent dans le Victoria and Albert Museum à Londres, à la Glasgow Art Gallery, au Philadelphia Museum, et au Prince of Wales Museum à Bombay.

Sailendranath Dey, né le 7 juillet 1891, étudia avec Abanindranath Tagore. Il est Directeur de la Rajasthan Kalâ Sansthan (Académie des Arts) de Jaipur. Ses peintures sont dans les collections du Bharat Kalâ Bhavan à Bénarès, et dans la Galerie du Jaganmohan Palace à Mysore.

S. Dhanapal, né le 3 mars 1919, apprit à l'Ecole des Arts de Madras, où il enseigne aujourd'hui. Ses peintures sont dans la Galerie du Jaganmohan Palace à Mysore.

Kiron Dhar, 37 ans, étudia à l'Ecole des Arts de Lucknow (1935). Ses tableaux furent montrés à Paris (1946) et à Londres (1947). Ses collections sont avec le Government Central Museum à Lahore, à la Galerie du Jaganmohan Palace à Mysore, au Lucknow University Museum, et au Bharat Kalâ Bhavan à Bénarès.

Pulinbehari Dutt, né le 3 août 1895, étudia à l'Indian Society of Oriental Art à Calcutta avec Abanindranath Tagore. Il dirige la section des arts juvéniles à Bombay.

Hari Ambadas Gade, né le 15 août 1917, étudia à l'université de Nagpur et à l'Ecole des Arts de Bombay. Il est professeur de dessin pour textiles à Bombay. Le Baroda Museum a acquis de ses peintures.

Surendranath Ganguly étudia avec Abanindranath Tagore (1906). Ses peintures sont dans la collection Kasturbhai Lalbhai. Il mourut à l'age de vingt-et-un ans.

Satyen Ghosal, né le 21 avril 1921, étudia au Government College of Art de Calcutta. Il est professeur de beaux arts au Calcutta College of Art.

Gopal Ghose, 38 ans, étudia avec Sailendranath Dey, Abanindranath Tagore, Nandalal Bose, et Devi Prasad Roy Chowdhury. Ses peintures sont au Sri Chitralayam à Trivandrum.

Bhabani Charan Gue, né le 24 mars 1910, étudia à la Hindu University de Bénarès, et à l'Ecole des Arts de Lucknow. Il suivit aussi des cours à la Slade School et au Central Art School à Londres (1948-49). Il est Directeur de la Section des Arts au Mayo College à Ajmer. Il a fait des expositions à Londres et Cambridge ; ses peintures se trouvent au Sri Chitralayam à Trivandrum.

Makhan Dutta Gupta est né en janvier 1916, étudia à l'Ecole des Arts de Calcutta (1938). Il fait aujourd'hui de l'art publicitaire.

Manindra Bhushan Gupta, né en 1898, fit son éducation au Dacca College, et au Kalâ Bhavana (école d'art) de Santiniketan. Il est professeur au Government College of Art de Calcutta.

Samarendranath Gupta, formé par Abanindranath Tagore (1907), était de l'expédition Lady Herringham aux cavernes d'Ajantâ (1909 et 1910). Ses peintures se trouvent dans l'Indian Museum à Calcutta, au Lahore Museum, et dans la Galerie du Jaganmohan Palace à Mysore.

Asit Kumar Haldar, petit-neveu de Rabindranath Tagore, est né le 10 septembre 1890 ; étudia à l'Ecole des Arts de Calcutta, mais surtout avec Abanindranath Tagore. Etait de l'expédition Lady Herringham pour copier les fresques d'Ajantâ ; il fut chargé de copier les peintures de Yogimara (1914) et les peintures de Bâgh (1917-1921). Il a des collections au Boston Museum, Victoria and Albert Museum à Londres, au Municipal Museum à Allahabad, à l'Indian Museum de Calcutta, au Sri Chitralayam à Trivandrum, et chez Ramaswamy Mudaliar à Madras. S'est retiré après vingt ans comme Directeur de l'Ecole des Arts de Lucknow. En 1923 il aida Laurence Binyon à classifier les peintures indiennes du British Museum.

Har Krishanlal, 31 ans, fit ses études au Government College de Ludhiana (1940), et à l'Ecole des Arts de Bombay. Il est professeur de peinture à la Polytechnique de Delhi.

K. K. Hebbar, né en 1915 dans un village du sud Canara (province de Bombay), étudia à l'Ecole des Arts de Bombay (1938) où il devint professeur (1940). Au cours d'un voyage d'études en Europe (1949) il exposa à Londres, à Paris et à Berne. Il est représenté au Musée d'Art Moderne à Paris et dans des collections privées en Inde.

M. F. Husain, né le 5 août 1916, ses peintures ont été vues au Salon de Mai à Paris.

Deokrishna Joshi, né le 17 juillet 1911, étudia à l'Ecole des Arts d'Indore et à celle de Bombay. Il est Directeur du Laxmi Kalâ Bhavan (école d'art) à Dhar en Inde Centrale.

Govardhanlal Joshi, né le 15 mars 1914, étudia avec un précepteur particulier à Nathadwara en Rajpoutana, ensuite à Udaipur et à Santiniketan. Il est professeur de peinture à la Vidhya Bhavan Society d'Udaipur.

Manohara Joshi, né le 3 octobre 1913, étudia à l'université d'Agra et à l'Ecole des Arts de Bombay. Il fait de l'art publicitaire.

George Keyt, peintre cingalais de Amunugama près de Kandy. Ses tableaux figurent dans les collections du Lionel Wendt Memorial et de H. Peiris à Colombo, de Martin Russell et de Mulk Raj Anand en Inde.

Sudhir Ranjan Khastgir, né le 24 septembre 1907, suivit les cours du Kalâ Bhavana (école d'art) à Santiniketan ; fit un voyage d'études en Europe en 1937 et exposa à Londres. Ses peintures sont dans la Baroda Museum Picture Gallery et au Sri Chitralayam à Trivandrum.

Abhay Khatau, né en 1927, étudia avec Pulinbehari Dutt. Il acquis sa passion pour l'opéra durant plusieurs visites en Europe où il se faisait soigner. Son exposition à Rome fut appréciée.

Dinkar Kowshik, né le 15 juin 1918, étudia à l'université de Bombay et à Santiniketan. Il est professeur d'art à la Polytechnique de Delhi.

Devayani Krishna, née Jadhav, à Indore, étudia à l'Ecole des Arts de Bombay. Elle a accompagné son mari, Kanwal Krishna, pendant ses nombreux voyages dans les Himalayas.

Kanwal Krishna interrompit une carrière d'ingénieur pour entrer à l'Ecole des Arts de Calcutta. En 1938 il accompagna l'expédition au Tibet de la Bihar and Orissa Research Society, et rentra avec des peintures de Lhasa et du Dalai Lama. Il a peint au Bhoutan, au Sikkim, et au Tibet en mission officielle, en 1939 et 1940, puis dans la Province Frontière du North d'Ouest en 1945. En 1948 il peignit des scènes de la campagne de Cachemire pour l'armée indienne.

Mokkapati Krishnamurthi, né le 25 janvier 1912, fit ses études au Pithapur Raja's College à Kakinada (Province Andhra), et suivit les cours de l'Ecole des Arts de Madras (1934).

K. S. Kulkarni, né de parents pauvres près de Belgaum (Province de Bombay) en 1918, gagnait petitement en peignant des enseignes à Poona ; il put ainsi se payer des cours à l'Ecole des Arts de Bombay où il se distingua. Il représenta l'Inde pour le Programme International des Arts à New York (1951). Ses expositions à Londres (1950) et à New York remportèrent des succès.

Prannath Mago, né le 22 août 1923 à Gujarkhan dans le Panjab, étudia au Gordon College à Rawalpindi, à l'Ecole des Arts de Bombay (1945), et au Mayo College of Art de Lahore. Il est professeur d'art à la Polytechnique de Delhi.

Rathin Maitra, né le 15 juillet 1913, étudia à l'Ecole des Arts de Calcutta. Ses peintures ont été vues à Londres et à Kabul et en Australie. Il est professeur au Government College of Arts de Calcutta.

Kshitendranath Mazumdar étudia avec Abanindranath Tagore (1909). Ses oeuvres sont à l'Indian Museum à Calcutta, au Sri Chitralayam à Trivandrum, au Kalâ Bhavan à Bénarès, à l'Asutosh Museum of Indian Art à Calcutta, et dans la collection Kasturbhai Lalbhai.

K. Madhava Menon, né dans l'état de Cochin le 20 juillet 1911, étudia à l'Ecole des Arts de Madras. Ses peintures se trouvent au Sri Chitralayam à Trivandrum, et dans la Galerie du Jaganmohan Palace à Mysore.

Binode Behari Mukherjee étudia à Santiniketan (1919) avec Nandalal Bose. Il y est resté comme professeur.

Biswanath Mukherji, né à Bénarès en 1921, étudia à l'Ecole des Arts de Lucknow. Ses peintures ont été vues à l'UNESCO, à Paris, et à Londres, Kabul, et Tokyo. Des tableaux sont dans les collections des gouvernements, de l'Inde, de Hyderabad et de Madhya Pradesh (Provinces Centrales).

Sailoz Mukherjea, né en 1908, étudia à l'Ecole des Arts de Calcutta. Au cours d'un voyage d'études en Europe, il rencontra Matisse par qui il a été profondément influencé. Il est professeur à la Sarada School of Art à Delhi.

Sushil Kumar Mukherjee, né le 1 septembre 1917, élève du Ranchi College, Orissa, et de l'Ecole des Arts de Madras. Il est professeur de peinture à la Lawrence School, près d'Ootacamund, Monts Nilgiris. Ses peintures ont été vues à Paris et à Kabul.

P. L. Narasimhamurthi, né le 6 janvier 1918, suivit les cours de L'Ecole des Arts de Madras. Il fit des reproductions des peintures murales de Lepakshi (Province Andhra) et de Sigiriya (Ceylan) pour le gouvernement de Madras. Ses peintures ont été vues au Salon de Mai de Paris en 1951.

Akbar Padamsee étudia à l'Ecole des Arts de Bombay, puis alla étudier la peinture à Paris en 1949 ; il y est encore. Il remporta des succès à l'exposition de Noël (1951) organisée par " Air France " à Paris.

Laxman Pai, né à Goa, étudia à l'Ecole des Arts de Bombay où il y est devenu professeur.

Prankrishna Pal étudia à l'Ecole des Arts de Calcutta. Il travail à l'Asutosh Museum of Indian Art à Calcutta.

S. B. Palsikar étudia à l'Ecole des Arts de Bombay où il enseigne actuellement.

K. C. S. Paniker, né le 10 mai 1911, travaillait dans l'assurance et comme employé des postes avant d'entrer à l'Ecole des Arts de Madras où il est devenu professeur en chef.

H. V. Ramagopal, né le 27 décembre 1921, élève du Pithapur Raja's College à Kakinada (Province Andhra), et de l'Ecole des Arts de Madras, où il est actuellement professeur.

Damerla Rama Rao, né le 8 mars 1897, étudia à l'Ecole des Arts de Bombay (1920). Ses peintures ont été vues à Wembley et Toronto (1924) et forment la collection de la Rama Rao Art Gallery à Rajahmundry (Province Andhra). Il est mort le 6 février 1925.

Ramkinkar, né le 25 may 1914, a été élève du Kalâ Bhavana (école d'art) de Santiniketan, où il est maintenant professeur de sculpture. Ses peintures ont été vues à l'exposition d'art moderne de l'UNESCO à Paris et Londres (1948). Il est membre des Réalités Nouvelles de Paris.

Prabha Rastogi (née Loknath), étudia à l'universitié du Panjab à Lahore. Elle est membre active du Delhi Silpi Chakra (Cercle d'art).

Ravi Shankar Raval est né en 1892 et suivit les cours de l'Ecole des Arts de Bombay. Il fit un voyage d'études en Chine et au Japon en 1936.

S. H. Raza, né en 1922 à Babaria en Madhya Pradesh (Provinces Centrales), a étudié à l'Ecole des Arts de Bombay. Ses peintures se trouvent dans la Galerie du Baroda Museum.

Jamini Roy, né à Beliatore (Bengale) en 1887, étudia à l'Ecole des Arts de Calcutta. Portraitiste en vue, il se retira en 1921 pour étudier l'art populaire bengalais. Ses oeuvres figurent dans de nombreuses collections privées, et au Baroda Museum and Picture Gallery, au Sri Chitralayam à Trivandrum, et dans l'Asutosh Museum of Indian Art à Calcutta.

Pranay Ranjan Roy, né le 16 janvier 1909, étudia à l'Ecole des Arts de Lucknow. Voir ses peintures dans la Galerie du Jaganmohan Palace à Mysore.

Bhabesh Sanyal, né le 22 avril 1904 à Dibrugarh, au Assam, étudia à l'université de Calcutta et à l'Ecole des Arts de Calcutta. Lors de la division du Panjab il se réfugia à Delhi ; c'est un des fondateurs de la Silpi Chakra (Cercle des Arts). Ses peintures sont dans des collections privées et dans des galeries en Inde, au Pakistan, en Angleterre, en Chine et en Czechoslovaquie; il a fait des expositions à Burlington House à Londres, et au Salon de Mai de Paris (1951).

Kowta Ananda Mohan Sastri, né en 1908, étudia avec Promode Kumar Chatterjee. Des expositions de ses oeuvres à Paris et à Londres (1930) attirèrent des louanges. Il y a de ses peintures au Sri Chitralayam à Trivandrum et à la Galerie du Jaganmohan Palace à Mysore. Sa mort prématurée eut lieu le 21 mai 1940.

Kowta Rama Mohan Sastri, frère d' Ananda Mohan Sastri, fut formé par Promode Kumar Chatterjee, et à Calcutta et Mysore ; étudia ensuite avec le professeur Malcolm Osborne au Royal College of Art de Londres. Ses peintures se trouvent au Sri Chitralayam à Trivandrum, au musée de Hyderabad (Dekhan), et à la Galerie du Jaganmohan Palace à Mysore.

Madhav Satwalekar, né le 13 août 1915, fit son éducation à Aundh (Province de Bombay) puis à l'Ecole des Arts de Bombay. Il étudia à la Slade School à Londres (1938), et avec le professeur Bastianini à Florence. A beaucoup voyagé en Europe et en Afrique du Sud où il a fait de bonnes expositions. Il a des collections avec le Government of British East Africa et dans la galerie du Baroda Museum.

Abani Sen, né le 5 mars 1905 près de Dacca (Pakistan Est), étudia avec Percy Brown à l'Ecole des Arts de Calcutta. La galerie de peintures du Baroda Museum possède quelques uns de ses tableaux.

Bireswar Sen, né à Calcutta le 15 novembre 1897, suivit les cours de l'université de Calcutta (1921). Il est professeur à l'Ecole des Arts de Lucknow depuis 1929. Ses peintures sont dans le Jaganmohan Palace à Mysore, et au Sri Chitralayam à Trivandrum.

Kalyan Sen, né le 1 avril 1923, fit ses études à l'université de Patna et à l'Ecole des Arts de Calcutta ; suivit aussi des cours à la Kingston School of Art à Londres (1948), et a fait des expositions à Londres, Leeds, et Manchester, en France et en Suisse.

Paritosh Sen étudia à l'Ecole des Arts de Madras ; il vit à Paris depuis 1950.

Amrita Sher-Gil étudia à l'Ecole des Beaux Arts de Paris. Ses tableaux ont été acquis presque entièrement par le Ministère de l'Education du gouvernement de l'Inde, pour le National Museum, en formation à Delhi. Elle mourut à 29 ans en 1941.

Y. K. Shukla, né 1907, étudia à l'Ecole des Arts de Bombay (1934). Boursier du gouvernement italien (1938), il étudia la peinture murale, l'eau forte et la gravure sur bois à l'Académie des Beaux Arts de Rome. En 1947 il fut envoyé par le gouvernement de l'Inde à l'Institut des Beaux

Arts de Peiping pour étudier la peinture chinoise. Il remporta des succès avec ses expositions à Londres (1934 et 1936), à Rome et Peruge (1939), et Pékin (1948). Le Prince of Wales Museum à Bombay, le Baroda Museum, et l'Ecole des Arts de Bombay ont acquis de ses peintures.

Francis Newton Souza, né le 12 avril 1924, entra à l'Ecole des Arts de Bombay en 1940, d'où il fut renvoyé en 1943. Avec K. H. Ara et S. H. Raza il fonda le Bombay Progressive Artists' Group en 1948. Mal reçu à Bombay, il eût quelques succès à Paris et à Londres au cours d'un voyage d'études en Europe en 1951. Il a des peintures dans la galerie du Baroda Museum.

K. Sreenivasulu, né en janvier 1923, étudia à l'Ecole des Arts de Madras (1943). Ses peintures figuraient au Salon de Mai à Paris (1951), et sont dans les collections des gouvernements de Bihar, Hyderabad et Travancore. Il est professeur d'art à la Besant Theosophical School d'Adyar à Madras.

Abanindranath Tagore, né le 7 août 1871, à Jorasanko la maison familiale des Tagore à Calcutta. Fit ses études au Sanskrit College de Calcutta, et prit des leçons privées avec des professeurs d'art anglais et italiens (1890). Il y a des collections de ses oeuvres à l'Indian Museum à Calcutta, au Kalâ Bhavana (école d'art) de Santiniketan, au Sri Chitralayam à Trivandrum, à la Galerie du Jaganmohan Palace à Mysore, au Bharat Kalâ Bhavan à Bénarès, au musée de Lahore, et des collections privées chez Mukul Chandra Dey, Sailendranath Dey, O. C. Gangoly, Dinesh Sen, Sir J. C. Bose, P. N. Tagore, J. P. Ganguli, Samarendranath Gupta, Asit Kumar Haldar, Roop Krishna, Sir John Woodroffe, et Ananda Coomaraswamy. Il cessa de peindre vingt ans avant sa mort le 5 décembre 1951.

Gaganendranath Tagore, frère aîné d'Abanindranath, est né en 1867 et vécu jusqu'à l'age de 71 ans. Ses expositions attirèrent l'attention à Berlin et Hambourg pour leur 'expressionnisme', furent appréciées à Paris (1914), aux Etats-Unis (1927), et à Londres (1934). Il y a des collections de ses oeuvres au Prince of Wales Museum à Bombay, au Jaganmohan Palace à Mysore, au Sri Chitralayam à Trivandrum, au musée de Hyderabad (Dekhan), à l' Asutosh Museum of Indian Art à Calcutta, au Bharat Kalâ Bhavan à Bénarès, et chez le Marquis de Zetland.

Rabindranath Tagore, né le 6 mai 1861, étudia à la Bengal Academy de Calcutta et à University College à Londres. En 1913 le Prix Nobel de littérature lui fut décerné ; la majorité de ses peintures sont dans le Rabindra Bhavana à Santiniketan. Il mourut en 1941.

A. D. Thomas étudia à l'Ecole des Arts de Lucknow, puis à l'Académie Royale des Arts à Florence. Il fit de nombreux voyages d'études en Europe et travail actuellement à l'India House à Londres. Ses peintures sont au Sri Chitralayam à Trivandrum, et à la Galerie du Jaganmohan Palace à Mysore.

Sarada Charan Ukil, né à Bikrampur au Bengale de l'est, fut formé par Abanindranath Tagore (1914). Ses peintures se trouvent au Sri Chitralayam à Trivandrum, au musée de Hyderabad (Dekhan), et dans la Galerie du Jaganmohan Palace à Mysore. Il mourut en 1940.

Ravi Varma, né le 29 avril 1848 à Kilimanur dans l'état de Travancore, était membre de la famille princière. Il étudia avec des précepteurs privés, et reçu quelques leçons d'un peintre anglais qui travaillait à la cour. Ses nombreuses images de la mythologie hindoue provoquèrent un certain intérêt à Vienne et à Chicago (1892). Ses plus importantes collections sont au Sri Chitralayam de Travancore, au Musée de Madras, dans la Galerie du Jaganmohan Palace à Mysore, et à Baroda. Il mourut le 9 octobre 1906.

K. Venkatappa fit quelques études à Mysore, mais plus spécialement avec Abanindranath Tagore (1908). Il était de l'expédition Lady Herringham aux cavernes d'Ajantâ. Il a des tableaux à la Galerie du Jaganmohan Palace à Mysore, à l'Indian Museum de Calcutta, et dans la Collection Kasturbhai Lalbhai.

Ramgopal Vijaivargiya étudia à l'Ecole des Arts de Jaipur avec Sailendranath Dey. Ses peintures se trouvent dans la Galerie du Baroda Museum et au Kalâ Bhavan à Bénarès.

Sushila Yawalkar est née à Dhargal (Goa) le 16 juin 1920, et étudia la musique. Son mariage avec le sculpteur Nagesh Yawalkar lui fit changer sa voie et devenir peintre.